

VOLUME XLIX - JUNE 25, 1929 - NUMBER 15

NOTHING BUT THE TRUTH	Ernest Newman	9
WASN'T IT TERRIBLE	Alexander Fried	12
THE FAMILY ALBUM	13
A NEGLECTED CINDERELLA	Herbert F. Peyser	14
OPERATING ON THE OPERAS	Linton Martin	16
ORCHESTRAL MASTER WORKS—RICHARD STRAUSS	Lawrence Gilman	18
MUSICAL AMERICANA	Hollister Noble	23
RECORDS	Thomas Compton	27
RADIO	David Sandow	28
THE TURN OF THE DIAL	30

COVER DRAWING, RICHARD STRAUSS . . . *Harold Jacobs*

DEEMS TAYLOR, *Editor*
Hollister Noble T. C. Pakenham
Associate Editors

Published Semi-Monthly at 235 East 45th Street
A Unit of Trade Publications, Inc.

VERNE PORTER, *President*

VERNE PORTER, *President*
H. J. LEFFINGWELL, *Vice President*
OTTO GSELL, *Asst. Treasurer*

The Chicago Office of MUSICAL AMERICA: 333 No. Michigan Ave., Suite 1534
Telephone: State 6063

Margie A. McLeod, Business Manager.

Boston Office: Room 1011, 120 Boylston Street. Telephone: Hancock 0796.
William J. Parker, Manager.

Telephone 0820, 0822, 0823 Murray Hill
Private Exchange Connecting All Departments
Cable Address: "MUAMER"

For the United States, per annum . . .	\$2.00	For all other foreign countries . . .	\$3.00
For the United States, two years . . .	3.00	Price per copy . . . . .	.15
For Canada	2.00	In foreign countries . . . . .	.15

EASTMAN SCHOOL

OF MUSIC

OF

The UNIVERSITY of ROCHESTER

HOWARD HANSON, *Director*

An Endowed School Offering
Complete Education in
All Branches of Music

Collegiate Courses lead to:
Degree Master of Music;
Degree Bachelor of Music.

Courses leading to Eastman
School Certificate (Diploma).
Preparatory Courses.
Special Courses.

Student Symphony Orchestra—
School Choruses—Chamber Music
Ensembles—Opera Department—
Course for Orchestral Conductors

Course for Motion Pic-
ture Theatre Organists.

FALL TERM OPENS SEPT. 16th

The Eastman School can admit
only a limited number of students
to its entering class. Therefore

Prompt Registration Is Necessary

to secure admission.

For catalogue and information
address ARTHUR M. SEE, Secre-
tary, Eastman School of Music,
Rochester, New York.

AUGUSTA COTTLOW

Steinway Piano

Duo-Art Records

Internationally Renowned
PIANIST

Studies: Steinway Hall—709, and
385 Fort Washington Ave., New York
Phone: Wadsworth 2906

WILLEM DURIEUX

Excl. Mgt. Annie Friedberg

'Cellist

Fisk Bldg., New York

HILDA BURKE

DRAMATIC
SOPRANO

CHICAGO CIVIC OPERA COMPANY

Concert Management: ARTHUR JUDSON, 1001 Steinway Hall, New York

CLEO MESSNER, *Pianist*

Care Musical America, 333 No. Michigan Avenue, Chicago

MME. CLEMENTINE ROMUALDO

DE VERE SAPIO

VOCAL STUDIOS

Voice Development, Style, Repertoire
100 RIVERSIDE DR., NEW YORK
Telephone: Endicott 8048

HARRIET FOSTER

CONTRALTO VOICE BUILDER AND COACH

Studio: 251 W. 71st Street, New York. Phone, Trafalgar 6756

EMILIO ROXAS

Studio: 703 STEINWAY HALL, N. Y.

Vocal Coach to MARTINELLI, and
Teacher of DELLA SAMOILOFF of
Chicago Civic Opera.

Phone: Circle 5161



MASTER INSTITUTE OF UNITED ARTS

MUSIC OPERA CLASS PAINTING

BALLET SCULPTURE

ARCHITECTURE

313 WEST 105TH STREET

Phone: Academy 3860

NEW YORK CITY

MAESTRO

ARTURO VITA

883-884 Carnegie Hall, N. Y. C.—VOICE CULTURE & OPERA COACH—Tel. Circle 1358

MARIE SUNDELIUS

SOPRANO

Metropolitan Opera Company
Management: Haensel & Jones
Steinway Hall, New York

LAWRENCE CONSERVATORY OF MUSIC

A DEPARTMENT OF LAWRENCE COLLEGE

Carl J. Waterman, Dean

Appleton, Wisconsin

LUCREZIA BORI

Baldwin Piano

Victor Records

Direction:

Maud Winthrop Gibbon

129 West 48th St., New York City

Phone: Bryant 8408

JOSEPHINE FORSYTH

Personal Representative:

MRS. LAMAR RIGGS

HOTEL LAURELTON

In Unique Programs of POETRY and SONG 147 West 55th St., New York City

P
I
E
T
R
O

YON

World Famous Organist and Composer

For All Public Appearances

Master Classes and Private Lessons

Address: E. HAYNER, 853 Carnegie Hall, New York City



TALKIES—Sound Pictures—Loudies—Or Squeakies—What Are They Doing To Music?—What Can Musicians Do To Them?—And What of Film Operas of the Future?—All these Questions and Many More Ernest Newman amusingly and intelligently dissects in the Next Issue of MUSICAL AMERICA.





Brown Bros. Photo

IN THOSE DAYS— THERE WERE HORSE CARS

Siesta Hour in the Eighteen Eighties—a Broadway Express, pulled by Man O'War and Clyde Van Dusen, races past the Metropolitan Opera House. Notice the seven story skyscrapers towering along Broadway. Also the handsome porte cochere and gas lamps at the main entrance.

NOTHING BUT THE TRUTH!

SOME BIOGRAPHICAL FUTILITIES, THEIR AUTHORS AND HERR WAGNER'S PRIVATE LIFE

By Ernest Newman

THAT music lovers are trustful folk has long been proved by the touching faith they have reposed in two masters of romance—the Press agent and the biographer. Their faith in the former will perhaps never be shaken; but certain recent revelations in connection with Wagner may possibly raise some doubts in their minds as to the reliability of the latter. I myself long ago came to the regretful conclusion that a great deal that passes for musical history and musical biography should be taken with a grain of salt; and this Wagner episode has made me thoroughly sceptical as to the value of biography in particular. I feel now very much the way the great Walpole must have felt about history. It is recorded that in his old age, when his son proposed to read something to him and suggested a recent historical work, the old politician refused to listen to it, on the ground that it was "sure to be all lies;" he had been too close to the realities of contemporary politics himself, and seen too clearly how absurdly they were misread by people who did not know all the facts, for him to have the slightest faith in any historian's account of what happened hundreds of years before he was born.

What but fiction can we expect, indeed, from the ordinary musical biographer? The author of it has not had the smallest training in scientific research: of the cardinal principle of the genuine historian—a cool scepticism towards every document until every statement in it can be reasonably corroborated from other sources—he has never heard. (If any young reader of

MUSICAL AMERICA should think of taking up musical research work, I would suggest his going through a preliminary two years' course of training in general scientific method, commencing with some such manual as the "Introduction aux études historiques" of Langlois and Seignobes, which would show him how difficult it is to attain certainty with regard to the smallest fact in history. Moreover, the average musical biographer is an incurable romanticist. Having, in a sense, adopted the composer of whom he is writing, he has to show, at all costs, that the gentleman is worthy of that high honor; so he sees him, and paints him, in a romantic mist made out of all the possible and impossible human virtues. He refuses to believe that the composer of a song, a symphony or an opera could ever have drunk to excess, or bilked a creditor, or suffered from any disease that could reflect, however remotely, on his character. He either refuses to look at any evidence tending in those directions, or, when it is brought to his notice, gets angry and talks about the ackals who nose up the graves of the dead. It never occurs to him that of two things we must have one or the other: either we must have no biographies at all of great men, or we must have trustworthy biographies.

Now in the case of Wagner in particular the parrot cry of desecrating the graves of the great dead simply will not do. If objection is taken to intensive research into his private life, the sufficient answer is that no composer who has ever lived has been so prodigal with details of his own private life. He left an autobiography in



AN EARLY CARICATURE OF WAGNER BY
LESLIE WARD IN VANITY FAIR.

which he tells the world a thousand things that there was no real compulsion upon him to tell; and since his death his family has published his letters by the thousand. There is no question, then, of introducing upon Wagner's privacy or that of the Wagner family; it is a question purely and simply of trying to find out how much truth and how much error there is in the story, especially in those parts of it that tend to the disparagement of people with whom Wagner was brought into contact.

When I first read his "Mein Leben" I was struck by the contradictions between this and some of his letters and the letters of others; and in my "Wagner as Man and Artist" I tried to get at the truth on sundry points. For what I was abused by all the sentimentalists, especially those who had themselves been guilty of "Lives" of Wagner in the usual high-romantic style. How dare I, they said in effect, suggest that the composer of "Parsifal" was not a model of truthfulness in statement and rectitude in conduct? It never struck them that there were other reputations at stake besides that of Wagner—that it is against every principle of justice to believe what one man says about another without looking into the matter. For the sentimental biographers and their readers these other people were not entitled to the slightest consideration where a Wagner was concerned; they had not written a "Parsifal." But if all that is now promised us in the way of revelation is fulfilled, the romanticists will have to modify a good many of their opinions.

Probably not ten people in the whole of America know anything at first hand of a biography of Wagner by one Mrs. Burrell. She was an American lady who, with the idea of writing a truthful Life of the composer, devoted her wealth to buying original documents concerning him. She produced, in a very limited edition, one sumptuous volume dealing

with the first twenty-one years of his life, and then died. When I was writing my "Wagner as Man and Artist" I tried to get on to the track of the other material I was convinced she must have accumulated, but I could find no one who knew anything about her. It now appears that this material has been lying all these years in a London safe deposit; and the American writer Mr. Philip Hurn, who has had the opportunity to examine it, assures us that it contains a large number of letters and other documents that will astonish the world.

The central point of the matter is this.

In 1870 Wagner had fifteen copies of "Mein Leben" privately printed, to guard against the possible loss of the manuscript. The book was not to be published until some thirty years after his death; it was actually issued twenty-eight years after that event—in 1911. The chances were that by that time most of the people mentioned in the book would be dead, and therefore unable to give their own account of the episodes in which they and Wagner jointly figured. It is now alleged, in the most positive terms, that before the 1911 edition was given to the world the Wagner

family called in and destroyed all the copies of 1870, apparently with the idea of preventing any comparison of the two issues. (Whether this is true or not I cannot say). But long before then a curious thing had happened. Wagner had had the private issue set up by an Italian printer in Basel, one Bonfantini. This worthy gentleman apparently had the cunning to strike off at any rate one extra copy for himself; and this copy, now priceless, Mrs. Burrell bought from his widow. Thus armed with the original "Mein Leben" years before the rest of the world knew anything of it, she got on the track of as many people as possible who were mentioned in it (or of their surviving representatives), and was thus able to

(Cont'd on p. 38)



From the Silhouette by Otto Bohler
HERR WAGNER GRACIOUSLY CONSENTS TO GREET HERR ANTON
BRÜCKNER—SOMEWHERE IN BAYREUTH.



SEIGRIED WAGNER

*The Mentor of Bayreuth Who is Busy Superintending Plans
for the 1930 Festival With Toscanini as Guest Conductor.*

"WASN'T IT TERRIBLE?"

THE SLICK CITY FELLER AND HIS COUNTRY COUSIN DISCUSS LAST NIGHT'S CONCERT

By Alexander Fried

IT MUST have happened to you! You walk out of Carnegie Hall and fall into something like the following conversation with a passing friend:

YOU: "Marvelous evening, wasn't it?"

FRIEND: "If you mean the weather, yes. And still I had to marvel at the nerve of that tramp in pretending to be able to conduct a symphony orchestra."

YOU: "Don't you like him? This was my first concert in a month; I've had the flu, so I naturally was thrilled to hear an orchestra again."

FRIEND: "It was enough to keep me away for a month. And his program!"

YOU: "I thought it was rather cleverly arranged."

FRIEND: "Do you think so? I've never been so bored. Take the Brahms—"

YOU: "I can't say I liked the way he handled it, but it's a great symphony."

FRIEND: "It struck me he had some notion of what it was about, for a change, but I'm sick and tired of Brahms. They forget there are other composers."

YOU: "Yes, I suppose one can get too much of him. But being away from music for a time brought me on him fresh. He's the master, any way you look at it."

FRIEND: "Now I've always been able to understand the French attitude towards him. They don't care for him a bit, you know. He's too stodgy and thick. Compare him with Debussy."

YOU: "In my mind there's hardly a comparison. Somehow Debussy has never caught hold of me, except for 'The Afternoon of a Faun,' I'll admit, when it's played by Bruno Walter."

FRIEND: "Funny, I thought Walter was like the rest of the Germans, when I heard him; quite incapable of handling Debussy's delicacy. But then the 'Faun' is hardly Debussy in his flower. Remember Montoux in 'Iberia,' though."

YOU: "I heard it, but it was all a mess to me. I suppose I'm old fashioned."

FRIEND: "You'd hardly call Debussy modern."

YOU: "Not exactly, but—"

FRIEND: "Then what would there be left to say of Stravinsky?"

At this moment circumstances snatch you abruptly apart.

THE whole business is very unsatisfactory. You can bear

the thought, not long absent from your mind, that your friend is a jackass, but you have an uneasy feeling he thinks *you* are a jackass. So—

Meeting another friend next day who asks you about the concert, you answer uneasily, "Ooomphsky isn't the greatest conductor in the world, but things went rather better with his Brahms than with the res. The program wasn't perfect, although in a way I liked it. They do play a good deal of Brahms these days. Rather too much perhaps. The moderns ought be heard at least for experimental reasons, I should think." Eec., etc.

It does you no good to resolve to be careful next time. You argue to yourself that you have no reputation as a critic to maintain. You're just an amateur, and you know what you like. Or, at least, you like some things, and don't like others. For your own reasons, to be sure, and not being a musician you can't be expected to analyze them definitely. It's your place to enjoy yourself for the money you spend. Why bother arguing with people?

At your next concert you go out for an intermission smoke. A friend approaches, quite a different one, like as not.

"Beautiful orchestra," you remark timidly, before you can stop yourself. You feel assured at any rate that the reputation of the Philadelphia band will sustain you.

"Not up to the Boston," says your friend.

"I rather prefer these woodwinds," you go on, somewhat panicky.

"I was just thinking during that Strauss trash that they were woefully weak," says he.

"I thought it was beautiful."

"It put me to sleep."

"The hall is too warm; that may have something to do with it. The Mozart affair, now there was something live enough to keep anybody awake."

"Still, if you hear it again . . . It took me a couple of hearings to catch on. I'll never go near a place where they threaten to play it, I'm sure."

The evening is completely spoiled.

There ought to be a way out of this difficulty. If you talk, you suffer no end of confusion. If you keep still, you feel stupid. What

(Continued on page 42)





THE FAMILY ALBUM

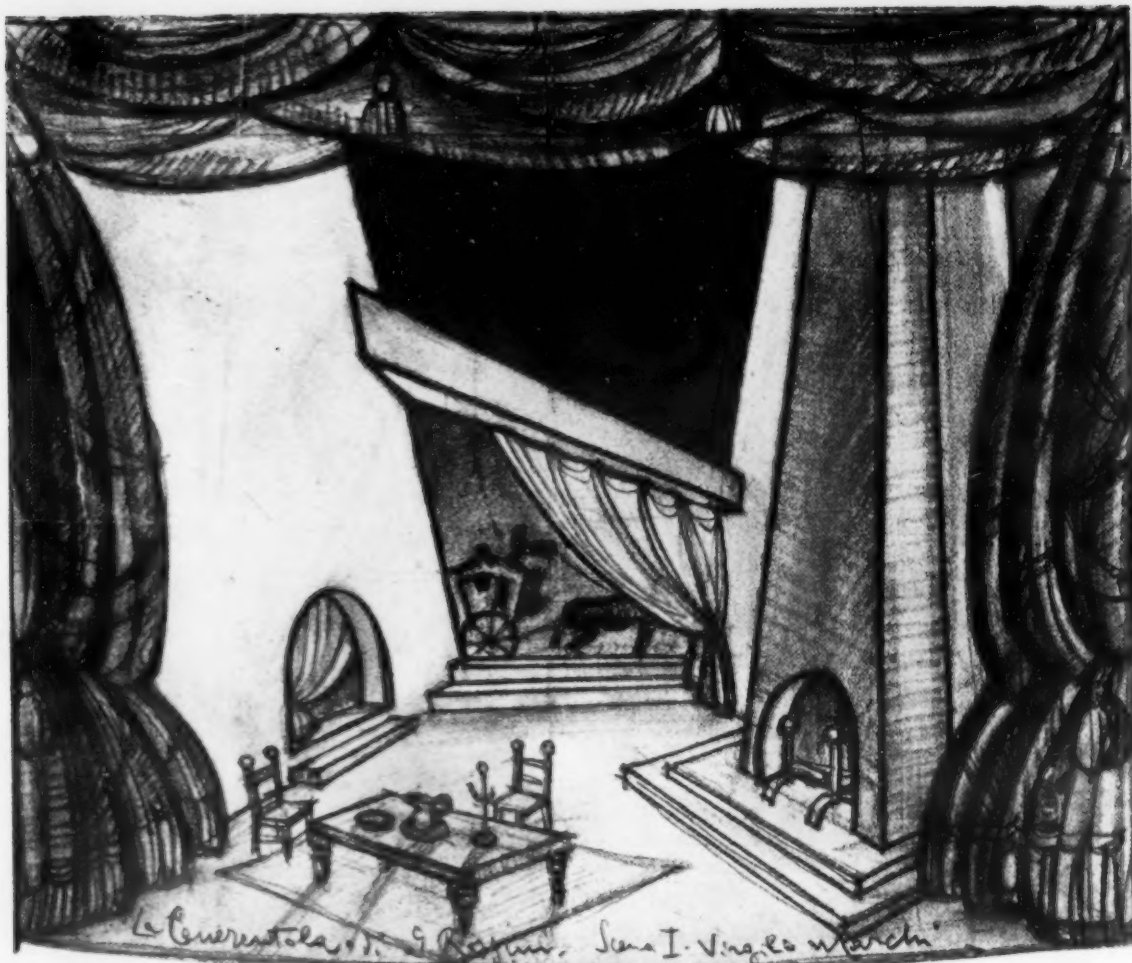
Mme. Olga Samaroff in the days when she used to practice hours and hours and hours.



(Right) An Eminent Turkish Couple at Home—Mr. and Mrs. Leopold Godowsky enjoy light refreshments in Constantinople.

An old time favorite—Mlle. Genevieve Vix of the Opera-Comique rests before the show.





MARCHI'S DRAWING OF THE SET FOR THE FIRST SCENE OF ROSSINI'S "LA CENERENTOLA"

A NEGLECTED CINDERELLA

ROSSINI'S OPERATIC HEROINE JOURNEYS TO PARIS—
WHY NOT NEW YORK?

By Herbert F. Peyser

IF you still think that Rossini means only "The Barber of Seville" and more or less of "William Tell" go and hear "La Cenerentola!" To do this you may have to take ship to Italy (though I understand they have lately put on a German adaptation of it in Munich) or wherever that astonishing Spanish artist, Mme. Conchita Supervia, happens to be at the moment you decide to do something about it. They say that Mme. Supervia is the only singer left who makes a specialty of the formidable contralto title role. Probably if contraltos were what they ought to be the lady would have rivals on every hand.

Be this as it may, Mme. Supervia made an important part of the bag and baggage of the "Teatro di Torino" when that impressive organization journeyed to Paris during the merry month of last May to set up shop for several weeks at the Champs Elysées Theatre for

the purpose of dispensing a Rossini cycle. Three works made up the ritual — "L'Italiana in Algeri," "Il Barbiere" and the "Cenerentola" in question. Our very own and vastly treasurable Tullio Serafin was at once the conductor and the animating genius of the enterprise and to each of these confections he brought the same authority, unremitting labor and creative sympathy that he does with such unforgettable results to "Siegfried."

The "Teatro di Torino," an organization bearing certain affinities to our Theatre Guild (its Maecenas is the Italian financier Riccardo Gualino, its General Director, the eminent musicologist Guido M. Gatti), companions Gluck, Strauss, Mozart, Ravel, Pizzetti, Alfano and others with Shaw, Shakespeare, Tolstoy, Gogol, Cocteau and Tchekow and sponsors concerts and recitals of a high order. Its first production (in

1925) was Rossini's "L'Italiana in Algeri" and to this it continues to cling with devotion. Doubtless there is more than one New York, operagoer who, looking back ten years or more, shudders at this name. It is, in truth, a dreary remembrance, that ill-requited exhumation made by Mr. Gatti-Casazza for the weal of the unpredictable Gabriella Besanzoni. And I daresay that with its lessons in mind Gatti would think ten times nowadays before disturbing the sleep of any other Rossini comedy. As a matter of fact, the story would probably have been different if Serafin had been at the orchestral helm in those far-off times. I am not fond of "L'Italiana" even today, after witnessing it in the pleasant circumstances of a music critic's holiday on the Avenue Montaigne. But I did find it much less of an ordeal than on Broadway.

On "La Cenerentola," however, I should be willing to stake my last hope of earthly joys or future rewards. Directed by Serafin, effectively even if not superlatively sung and mounted as the Metropolitan has every resource for mounting it, the piece would set Broadway on fire. What if the house is large for it? That same house is too large for the "Barber," it is too large for "Manon," it is too large for "Tristan!" This blithe opus of Rossini's ebullient youth combines in itself almost all the elements designed to delight not only our Italianissimi but the general run of American operagoers as well. It is endlessly tuneful, brilliantly vocal, animated, spectacular. It has not a dull moment. I am well aware that Mr. Gatti in his infinite wisdom withholds certain of the older masterpieces of the Italian school from us because they require singers of a more puissant mold than walk the earth today. "Norma" justified his reticence. And yet—and yet—if a gem-like "La Cenerentola" can be put on in Italy and in Paris as felicitously as it was in this case why cannot the feat be duplicated in New York? Whatever its defects the production which the Champs Elysées Theatre houses as I write would prove in our river-girt home a nine days' wonder.

There exists a well established belief in our lyric citadel that works of a comic stripe are less to the popular liking than those suffused with an opulence of tragic gloom. To this there are certain admitted exceptions, chiefly "The Barber" and "Die Meistersinger." I cannot see why "La Cenerentola" should not complete a jocund trilogy—the more so as a vein of tender sentiment runs through its texture to season it more effectively than the "The Barber" to the American palate.

The story of "La Cenerentola," as anyone with a smattering of Italian must already have guessed, is the age-old nursery fable of Cinderella, though with differences. These differences were dictated by the state of Italian operatic taste in the period for which Rossini confected his "melodramma giocoso." "Cinderella, or the Triumph of Goodness" was produced at the Teatro Valle, in Rome, on January 25, 1817—that is to say in the year following "The Barber of Seville." Composer and librettist were accorded what must have seemed in those days a leisurely time to prepare their work. Rossini signed on Feb. 29, 1816, a contract calling for a buffo score which was to be ready for production the day after the following Christmas. Such delays as supervened resulted largely from the difficulty experienced by Jaopo Ferretti in finding a suitable subject for a libretto. After deciding on Perrault's Cinderella tale he proceeded to purge it of just those "magical" features which endear it to us. Roman audiences were realists. They would have none of the supernatural apparatus—none of the glass slipper, none of the transformation from rags to riches at the wave of a fairy wand. So Ferretti, though he retained the two jealous sisters, fell back on the stock-in-trade of Italian opera. The prince who gave the grand ball disguised himself as his own valet. The valet disguised himself as the prince. By the usual succession of well-worn but always serviceable intrigues the prince assured himself of the worthiness of Cinderella, the beauteous drudge, and of the unworthiness of her foster sisters and her foster father. So he took her to wife, whereupon she heaped coals of fire on the heads of her erstwhile tormentors by obtaining for them the prince's pardon in place of a richly deserved punishment.

Even if the beloved nursery legend becomes in this fashion very much denatured it forms a capital buffo plot and offers plenty of chance for varied character portrayal and broad farce. Its episodes move lightly and briskly and there is effective contrast of one sort or another in their succession. Then, too, the brilliant court scenes afford a colorful background of spectacular bedizenment.

Despite these advantages the opera at its baptism got away to as bad a start as did a year earlier "The Barber." It is said that only three numbers could be heard above the hisses and cat calls of the raging audience. Some placed the blame on the unpreparedness of the singers, others on



TULLIO SERAFIN, WHO CONDUCTED THE ROSSINI CYCLE AT THE CHAMPS ELYSÉES THEATRE

(Continued on page 38)

OPERATING ON THE OPERAS

WILL HISTORY REPEAT ITSELF WHEN THE LYRIC DRAMA GOES TALKIE?

By Linton Martin

COMES the dawn of a different day for music and movies with the warning words of Mary Garden, that eminent and immutable operatic institution, that the tentacles of the talkies are about to embrace and annihilate opera before you can say Richard Wagner or Giuseppe Verdi. Evidently so serious a situation calls for emergency measures to meet this desperate dilemma of the lyric drama. The obvious answer, to change this dusk of the gods of classic composers to the dizzy dawn of a bigger and brighter movie morrow, is to improve the operas, to modernize the music and prune and prettify the plots, in order to conquer competition.

The mills of the masterful movie makers are already revolving in turning into talkies for the tank towns and tall timbers seven operas of guaranteed "popular appeal." When the improvement process is complete "Pagliacci," "Cavalleria Rusticana," "Faust," "Martha," "Tales of Hoffman," "Carmen," and "Aida" will emerge all pressed and dressed as two-reelers, to carry their musical messages to the far corners of the continent. And if history repeats itself, it seems safe to assume that the composers may turn in their graves and writhe resentfully to realize that they lived entirely too early to achieve the utmost of operatic opportunities.

OPERATING on operas to turn them into talkies will be a task as tremendous as the question that confronted one picture producer who undertook to present the Passion Play. When he reached the scene of the Last Supper he irately summoned the scenarist, according to the yarn that is said to be a Hollywood classic. "Here, you," quoth the plutocratic producer. "What's this stuff about twelve Apostles? Twelve nothin'. The hell with the expense! We'll have at least a hundred!"

If such a tale is typical, it is evident that radical revisions will be

necessary to modernize most operas for the movie audiences." Of course, the unkillable and incredible "Trovatore" might stand just as it is, as a mystery masterpiece of maundering melodrama. But there is room for a lot of amputation and elaboration in the Wagnerian "Ring," and in "Tristan and Isolde," "Lohengrin," "Meistersinger" and "Tannhaeuser." Such old foggy plots certainly require the "pepping up" process for the pictures, and ample injection of sex appeal and spectacle, while the *leitmotiven* might be replaced by a few pretty, recurring "theme songs" that everybody could hum cozily and comfortably.

WAGNER, turning out his music dramas in innocent ignorance of a purified by prohibition, deplorably fell back on demoralizing drink to aid action and inflame fancies. Thus "Tristan" and the "Ring" Trilogy become outlaw operas in modern America at one fell swoop, and when they are tackled by the talkies, some other method must be devised to account for the tempting of Tristan, the seduction of Siegfried by the horrid Hagen, and the knockout drops that Sieglinde administered to Hunding. And of course the entire locale of "The Ring" would have to be moved from the banks of the Rhine to the banks of Wall Street to illuminate its lesson of the curse of the greed for gold, especially now that the wrangles of the

Reparation Commission centre around the assertion that there is no Rhinegold to be found in Germany.

However, many possibilities that Wagner artlessly overlooked might be glitteringly glorified. Instead of having only three forlorn Norns in the "Goetterdaemmerung" Prologue, the movie magnates might introduce a fetching and frolicsome flock to caper and cavort in the opening chorus, blithely, "We are the little Nornie-Wornies," while executing a nifty jazz step. And of course Bruennhilde would never turn to that antiquated nag, Grane, to



send her handsome hero forth for worldly adventure. Instead, our modern Siegfried would tune up his high-powered aeroplane, "The Spirit of Valhalla," and set sail on a good-will tour of the country, but becoming lost in the fog, he would find himself, quite by chance, in Times Square, and in quest of a little needed nourishment, would fall a prey to the blandishments of some Broadway night club hostess in Guttrune's Groggery. After one swig of red-eye, he would forget all about Bruennhilde while he made whoopee with Guttrune. The modern Bruennhilde would not pine at home, but would rush to the rescue by speed boat and Zeppelin, swat the siren in a ferocious fist fight, and be gaily greeted by a shower of near Rhine wine from the bibulous Babbitts, while the Rhine wine maidens dance on the tables.



TO balance the dizzily dancing Nornie-Wornies in "Goetterdaemmerung," the trio of Rhine-maidens in that work and also in the opening scene of "Rheingold" might be augmented to a whole bevy of bathing beauties attired in a fishscale or two and a bit of seaweed. And in like manner the Valkyries might be rejuvenated as the High-Flying Flappers, and some sex sentiment might be injected into their famous college yell.

Aside from such modernizing touches, there would also have to be some radically revised relationships to make "The Nibenlungen Ring" fit to run the gauntlet of the various boards of movie censors. It would never, never do, for instance, to have twin brother and sister elope, so Siegmund and Sieglinde would have to be made simply distant cousins at most, or least. Wotan would have to be just an efficacious family friend, and Siegfried might appear as an urchin of Erda, so that he wouldn't occupy the anomalous position of marrying his own auntie.

A fatal defect in "Siegfried," as it stands now, is its lack of sex appeal until that tremendous final half hour gets going. This might be offset, in the talkies, by the interpolation of an episode in the opening act to disclose and expose Mime as an unregenerate rip and reprobate maintaining half a dozen illicit "love nests" in forest fastnesses, with wood nymphs insanely jealous of each other, and singing songs about "Mime's mine, for he has 'It,'" and it could be shown that Mime is really resentful against Siegfried for fear Siegfried will steal some of his cuties.

With dramatic details hugely and handsomely

disposed of, the tune tinkers would promptly set to work equip the operas with "theme songs." One good, hefty theme song, turned out by an enterprising expert of "Tin Pan Alley," would be simpler, oh, quite simpler, than the complex and confusing system of *leitmotiven*. And some of the arias might be brought down to date. "Aida, How I Needja," would be a great improvement upon "Celeste Aida," and when Amneris is putting Aida through the "third degree" in her boudoir, a double exposure or a cutback might give a glimpse of Rhadames softly crooning "Aida, How I Needja" in the

midst of his task of leading the Egyptian army to victory. The same effect could be repeated at the height of the Triumphal Scene, and again, at the very end, it would make a fine fadeout with the fatal stone closing.

"I'm a Gland Old Man" might be Faust's tasting tune when first he visions Marguerite at her spinning wheel, and it could do duty later. "Carmen" might warble wildly to Don Jose in the opening act of Bizet's opera, "Most women are only women, but your red hot mama's a smoke," and then put her hectored hero through the blindfold test to prove that, in untying her hands, he knows all the ropes, as Ed Wynn used to remark in smoking a gift cigar.

BY no means least will be the necessity of putting a punch into the tottering titles of older operas. Who can claim either sex appeal or action for such titles as "Pagliacci," "Cavalleria Rusticana," "Tales of Hoffman?" And what significance of sheik or siren can be found in "Faust," "Martha," "Carmen" or "Aida?" In the movie modernization, "Aida" might blossom brightly as "His Darker Passion."

After tailoring the titles, some attention might be paid to modernizing the mechanical methods. Probably the talkies will develop a whole new school of operas by modernist musicians. Not only would their most cacophonous qualities be reproduced with realism, but any muffled and metallic clang and whang inherent in the talkies could be neatly concealed and covered by such synchronized sounds of plot progression as riveting machines, aeroplane propellers, and the guns of gangsters.

It may take time to make grand opera grander and greater for the synchronized cinema. But while Hollywood's army of extras and experts and its crew of carpenters holds out, there is no reason to despair. The deed can be done. And the rest will certainly not be silence.

ORCHESTRAL MASTER WORKS

By Lawrence Gilman

NO. XXI—"DON QUIXOTE" (INTRODUCTION, THEME WITH VARIATIONS, AND FINALE): FANTASTIC VARIATIONS ON A THEME OF KNIGHTLY CHARTER, OP. 35—RICHARD STRAUSS

Copyright, 1929, By LAWRENCE GILMAN

44 **D**ON QUIXOTE," the sixth of Strauss' tone-poems, was composed at Munich in 1897, and stands between *Also Sprach Zarathustra* (1896) and *Ein Heldenleben* (1898). The work, true to its subtitle, is in the form, broadly, of a *Tema con Variazione*, with introduction and Finale. From the programmatic point of view, it is a connected series of tone pictures in which are set forth upon the orchestral screen certain famous chapters from the "stupendous and memorable history" of Don Quixote de la Mancha—"chastest lover and most valiant knight,"—and Sancho Panza his squire—earthbound, gluttonous, but infinitely faithful. The orchestral score contains no program, and no explanatory notes save two captions printed above the dual portions of the theme, identifying the first part with Don Quixote, the second part with Sancho Panza. But the arrangement for piano is generously annotated, each of the divisions of the piece being furnished with verbal clues to the particular aspect of the immortal tale which the music unfolds.

The Introduction, ten variations, and Finale are played without pause. A solo 'cello represents Don Quixote: personifies, dramatizes, and "enacts" and lovable, crack-brained dreamer, exposes his moods, narrates his deeds, draws his portrait—so far as music can symbolize these things by suggestion and association. Sancho Panza is personified by the bass clarinet and tenor tuba when his theme is first heard; but afterward it is played by a solo viola.

INTRODUCTION [DON QUIXOTE GOES MAD]

The "renowned gentleman," Don Quixote de la Mancha,—his age bordering upon fifty years, "square-visaged, a very early riser, and a keen sportsman," devoted his time to perusing old books of chivalry, having recklessly sold many acres to purchase stories of knight-errantry. Reading from sunset to sunrise, his brain was turned by all that he learned of "enchancements, battles, single combats, challenges, wounds,



courtships, amours, tempests and impossible absurdities." In fine, having lost his wits, he conceived it to be expedient and necessary "that he should commence knight-errant," and wander through the world, with horse and arms and squire, in quest of adventure, "and to put

in practice whatever he had read to have been done by knights-errant. . . . And he hastened to put in execution what he so much desired."

The opening subject in the wood-wind (a foreshadowing of the Knight's theme) is marked *ritterlich und galant*: we may see in this a symbol of knight-errantry; and in the beautiful and touching subject that follows it in the strings, with its wistful ardor and valorous tenderness, a suggestion of the thought of ideal chivalry. The passage ends with some strangely unrelated chords that are associated with the idea of the Knight's bemused wits. He is now deep in the perusal of his beloved romances. Grandiose and splendid images pass through his mind. He visions Dulcinea, the Ideal Woman (the oboe evokes her, in a theme that is not easy to forget, accompanied by harp and muted strings *divisi*). He fancies her beset by giants and rescued by a knight (muted brass). His poor brain is in a whirl, the orchestra becomes mad, chaotic, a confused, fantastic nightmare. The tension increases: the instruments utter insane and wildly muddled things; until finally, "in some terrible chords that give one the sensation of an overstretched spring snapping violently," we realize that the knight is at last quite mad. He has determined on a life of chivalry.

THEME [DON QUIXOTE AND SANCHO PANZA]

The two-part theme is announced. Don Quixote is portrayed by a subject, pathetically grandiose, for the solo 'cello (Moderato, D minor, 4-4); Sancho Panza by a burly and grotesquely comic tune first heard on the tenor tuba and bass clarinet. "The fat shoulders, big paunch, of the good-natured, constant fellow are limned with the startling fidelity that Gustave Doré or Daniel Viègre attained," said Mr. Huneker.

VARIATION I [THE ADVENTURE WITH THE WINDMILLS]

Don Quixote and his squire sally forth on their quest of chivalric adventure, the Knight inspired by the Ideal Woman of his thoughts, whom he has resolved to call Dulcinea del Toboso (you hear her theme soaring ecstatically in the violins and wood-wind). The sight of windmills revolving in the breeze inspires his valor, for to his imagination they are "monstrous giants" (a ponderous descending figure in the tubas, wood and strings). He charges them, lance in rest, and is tumbled over by the sails, "in very evil plight."



DON QUIXOTE BY DAUMIER—A PORTRAIT IN THE NATIONAL GALLERY OF LONDON.

VARIATION II [THE BATTLE WITH THE SHEEP]

Through a thick cloud of dust, Don Quixote discerns the approach of "a prodigious army of divers and innumerable nations" on the march, led by the great emperor Alifanfaron, lord of the island of Trapobana, and yet another army coming against them. Sancho perceives that they are but flocks of sheep. The muted brass bleats pitifully, but Don Quixote charges with stern valor, leaving seven dead in the road; whereupon he is stoned by the shepherds and falls to the ground.

VARIATION III [COLLOQUIES OF KNIGHT AND SQUIRE]

The Knight and Sancho discuss the worth of a life of chivalry. Sancho doubts, submitting various proverbs, questions, demands; the Don replies with appeasings, promises, instructions. You hear their themes in dialogue, and, later, sharply opposed. The Squire is all for the comforts of reality—he is plain, homespun, sagacious. The Knight, transported by visions and aspirations, expatiates ardently upon the glory of the chivalrous life, while the orchestra in a cantilena of memorable fervor (developed out of the Knight's theme and that of Dulcinea), sings nobly of ideal things. Sancho reverts to his advocacy of the homely and attainable things of reality—we hear a fragment of his motive; but Don Quixote silences him angrily.

VARIATION IV [THE ADVENTURE WITH THE PILGRIMS]

The Knight and his squire fall in with a band of pilgrims (a theme of ecclesiastical character for bassoons and muted brass). Don Quixote imagines them to be miscreants and ruffians. He attacks them and is worsted, falling senseless, while the pilgrims resume their march, chanting as they go. Don Quixote revives slowly, and Sancho, relieved, lies down beside him and sleeps.

VARIATION V [THE KNIGHT'S VIGIL]

Don Quixote, after the knightly custom, refrains from sleep and keeps vigil beside his arms throughout the night, dreaming of Dulcinea (the theme of the Ideal Woman is heard as a horn melody in the bass). This variation is chiefly a long passage for the solo cello, adorned with harp glissandi and a rapturous cadenza for muted violins.

VARIATION VI [THE FALSE DULCINEA]

The pair meet three country wenches, mounted upon asses, and Sancho Panza assures the Don that one of them, round-visaged and flat-nosed, is his adored lady, Dulcinea del Toboso, arrayed in flaming gold, "all strings of pearl, all diamonds, all rubies, all cloth of

tissue above ten hands deep: their tresses oose about their shoulders are so many sunbeams playing with the wind; . . . and they come mounted upon three pie-bellied belfries." The Knight corrects him—"palfries," he means, not "belfries"; to which Sancho nonchalantly retorts that there is no great difference. The Knight, seeing that the alleged Dulcinea is only an ugly and common peasant-girl, is horrified and incredulous, and insists that some wicked enchanter has transformed his lady.

The orchestra paints the alleged Dulcinea in a richly humorous parody of the "Ideal Woman" theme (oboes in thirds, with tambourine), while Sancho, through the voice of his solo viola, insists upon the presence of the idealized Dulcinea.

VARIATION VII [THE RIDE THROUGH THE AIR]

Sitting blindfold upon a wooden horse and fanned by huge bellows, the Knight and his squire fancy that they are riding through the air. We hear in the orchestra the whistling of the gale as they take their dizzy imaginary flight (here enters the famous "wind-machine"); the themes of the Don and of Sancho are borne giddily aloft on the instrumental breeze. A sudden pause on a long-held note of the bassoons jolts the two riders into an awareness of reality.

VARIATION VIII [THE VOYAGE IN THE ENCHANTED BOAT]

The Knight, perceiving a small boat, without oars, tied to a tree on the bank of the river Ebro, is convinced that it is miraculously intended for his use, so that he may succor some distressed knight or other person of high degree. They embark, and the orchestra plays a graceful barcarolle. The boat capsizes, but the two reach shore in safety, and offer up thanks for their escape (wood-wind and horns, *religioso*).

VARIATION IX [THE COMBAT WITH THE TWO MAGICIANS]

The adventurous pair meet on the road "two monks of the order of St. Benedict," mounted upon their

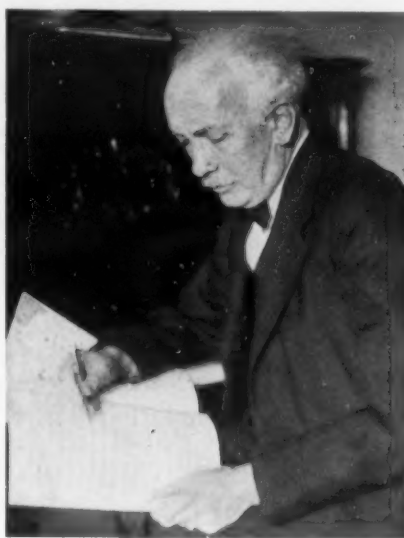
dromedaries, "for the mules whereon they rode were not much less." The monks wore travelling masks; and, we are assured, "carried umbrellas." Behind them comes a coach, and men on horseback. Don Quixote mistakes the monks for magicians who are abducting some fair princess. Obligated to redress this wrong, he attacks them (though Sancho reminds him unkindly of the windmills); but in this battle he is victorious, for the terrified monks take flight. Belligerent passages for the strings, and a churchly duo for bassoons, paint the encounter.

VARIATION X [THE DEFEAT OF DON QUIXOTE]

The bachelor Samson Carraso, disguised as the "Knight of the White Moon," but actually one of Don Quixote's townsmen, does battle with him for the sake of his own good, to cure him of his delusions. The music pictures their joust, beginning with vehement scale-passages in the low strings and wood-wind. Don Quixote is vanquished, and is compelled by the conditions of the contest to do the bidding of the victor—which is, that he shall retire home for a year.

And now Don Quixote—humiliated, heart-heavy, despoiled of his acquired glory, the lustre of his exploits obscured, his happiness fallen—rides homeward despairingly with his squire. In the orchestra his theme becomes a lament of poignant expressiveness, with the strings sweeping downward in sorrowful chromatics above a *basso ostinato* of the timpani and double-basses. "In these long descending wails of the orchestra," says Ernest Newman (in the chapter on Strauss in his admirable *Studies in Music*), "you have all the anguish, all the disillusionment of the poor knight painted with an expressiveness, a fidelity, that sets one thinking of visual as well as auditory

things. Strauss illustrates the scene as consummately as a pictorial artist could do, and at the same time throws over it the melting melancholy that music alone among the arts can express. You can see these poor, broken creatures, with bowed heads, pacing wearily along on steeds no less sorry, no less bruised than themselves. The whole thing breathes physical and mental fatigue and moral despair. . . ."



RICHARD STRAUSS was born June 11, 1864, at Munich, where his father was first horn-player in the Court orchestra. A child prodigy of his day, Strauss at the age of 4, began to play the piano, and from the age of 6 onward tried his hand at composition. Three of his songs were sung in public when he was but 16 years old, and when he was 20 Theodore Thomas gave the first performance of his Symphony in F minor, op. 12. The next year, on the occasion of a visit of the Meiningen orchestra to Munich, Bülow made him conduct his suite for thirteen wind instruments (still unpublished) and he was so successful that he was appointed to succeed Bülow as sole conductor. Among the better known of a long list of songs, orchestra works, operas, and works for smaller ensembles, are "Tod und Verklärung," op. 24; "Also sprach Zarathustra," op. 30; "Don Quixote," op. 35; "Ein Heldenleben," op. 40; "Sinfonia Domestica," op. 53; and the operas "Elektra," "Salome" (Dresden 1905), and "The Egyptian Helen" (Dresden, 1928).

The English horn sings a pastoral theme. Don Quixote resolves to become a shepherd. "We will buy sheep," says he to Sancho, "and I, calling myself the shepherd Quixotiz, and you the shepherd Panzino, we will range the mountains, the woods and meadows, singing here, and complaining there, drinking the liquid crystal of the fountains, of the limpid brooks, or of the mighty rivers. . . . Singing shall furnish pleasure, and complaining yield delight: Apollo shall provide verses, and love conceits. . . ." Little by little his reason is restored, his illusions vanish; and this is remarkably indicated in the orchestra by a kind of harmonic and instrumental clarification, a suggestion of increasing serenity and light, of obscurity dispelled.

FINALE
[DON QUIXOTE'S DEATH]

The knight, once more a sane and wise man, his brain cleared of mists, is dying resignedly in his bed.

The music which portrays his end is simple and very peaceful. The touching song of the 'cello (*Sehr ruhig*, D major, 4-4) is a brief moment of agitation, but the end comes with the chords which, at the beginning, indicated his aberration; but now they are orderly, lucid and composed.

* * *

Thus ends a work much misunderstood, singularly undervalued. It has been called "an intellectual gambol," "an exhibit of drollery, which leaves us inwardly cold." Even Roman Roland, who is not often unperceptive, sees in it only "a prank, a musical

pleasantry." Others have found it merely a brilliant and wholly cerebral piece of virtuosity, "appallingly clever," "a grotesque and derisive parody." It is futile to dispute over such things. Yet the wonder grows, with every hearing of this eloquent and affecting music, that its tenderness, its sincerity, its pathos, should ever have been misapprehended. Mr. Newman (who has written of Strauss with unsurpassed acumen) reminds us "how exquisitely human is the feeling for these two poor tragi-comic actors. It is this that finally makes the work so precious—its unfailing pity, its intuitive avoidance of anything that would make it simply unthinking comedy. Strauss's Sancho is very humorous, but your laughter at him is always softened with tears; while the portrait of Quixote has an added touch of pathos in that invariably suggests the spare, worn frame of the poor, middle-aged knight. It is true in this as in every other respect. . . . What makes *Don Quixote* so great a work is, in a word, the wise and tender humanity of its humor. . . . It is in *Don Quixote* that the blending of tears and laughter is most perfect."

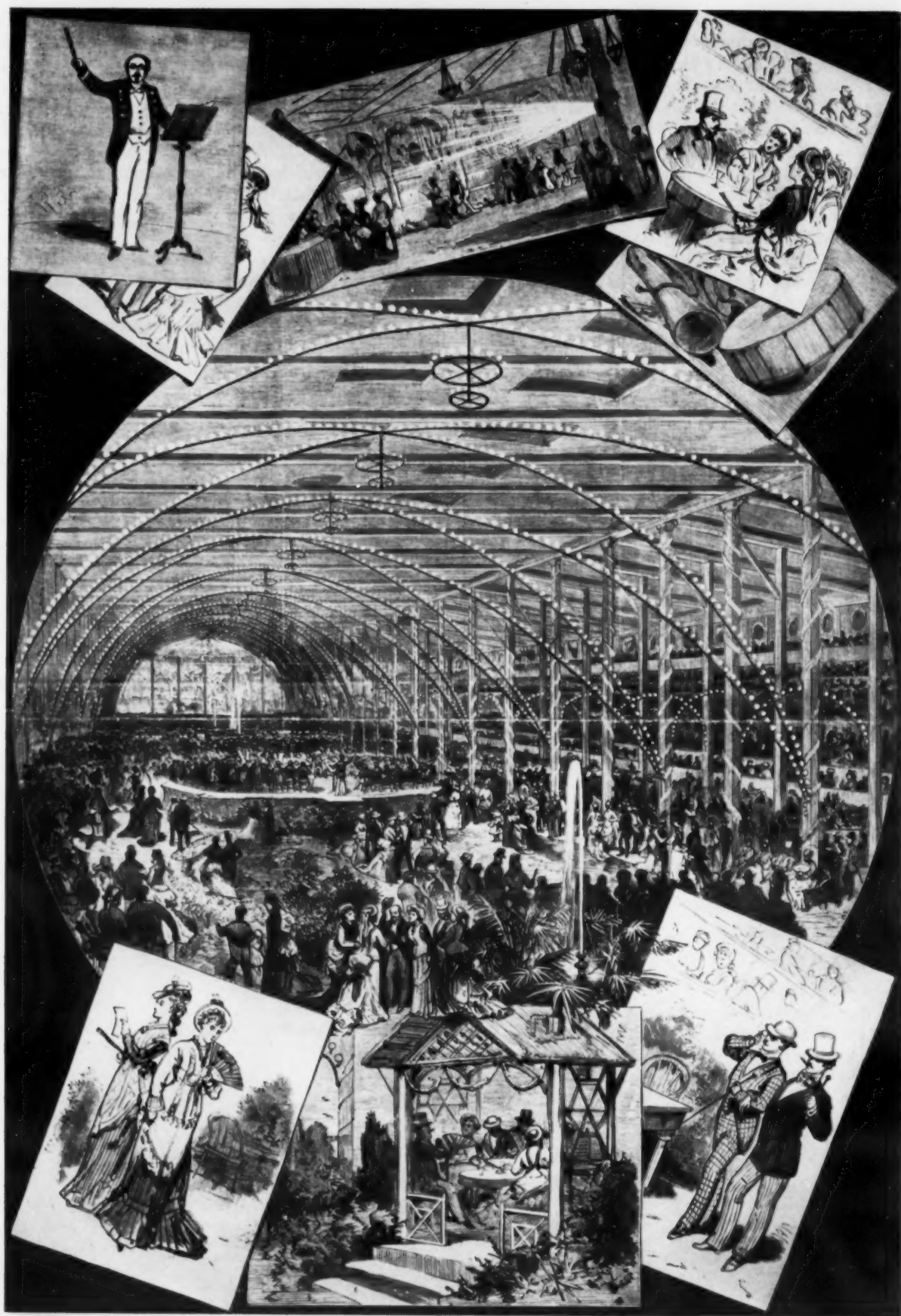
* * *

George Meredith in his Essay on Comedy speaks of that "laughter of reason refreshed," which is "floriferous, like the magical great gale of the shifty Spring deciding for Summer": which perceives the incongruous because it divines at the same time an ultimate harmony, an ultimate fulfilment. It perceives also the infinite pathos of man's idealism and his unconquerable hope. That is what one may rewardingly glean from this matchless characterization by Cervantes and Richard Strauss.

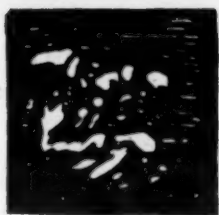
MR. EDWIN FRANKO GOLDMAN CONDUCTS
A CONCERT ON THE MALL

Drawn by Aaron Sopher

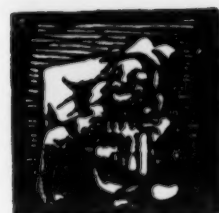




Lest We Forget—or if You Can't Remember—a Few Sylvan Scenes of the Seventies from Gilmore's Summer Concert Garden, Madison Avenue and Twenty-sixth Street—New York of Course



M U S I C A L A M E R I C A N A



By Hollister Noble

JUST PART OF OUR MAIL

PERHAPS the age-long dispute as to who really wrote Wagner's music, or the compositions by Grieg, Grainger, Beethoven, MacDowell, Rachmaninoff and others has been solved. We have been anxious to clear up this discussion but no sober, intelligent proof was forthcoming until the following letter reached this office the other day. It is absolutely authentic and we understand a number of other New York firms have received missives of similar tenor.

Asbury Park, N. J.
June 2, 1929.

Gentlemen:

Enclosed, please find \$3.00 for offer, much obliged.
1—A grievance: Gatti!

Gatti didn't pay me for some Wagner pieces he got from me. Wagner wasn't well paid for by any publisher. I made up lots of ideas for the opera management like the Motive Idea, so the audience would understand what the singing was about. I hadn't been able to make out the words that were sung and knew that the audience couldn't and that something else was needed to make the shows acceptable, or the dramas would be a financial failure. People have got to know what things mean. They wouldn't attend performances where the music wasn't understood nor the acting either.

They owe me for that idea—the Motive.

I didn't even receive \$100 or near it for a single Wagner piece for entire drama music. You see how utterly selfish and thievish they all are. They seem to think that I was a composing music machine. I had to compose as it appears a bird has to chirp.

That was the idea of book publishers too. I wrote too. I wasn't satisfied with business affairs with book publishers in New York. They intimated that they had the better of me because *I was an author*, i.e.—I had to write as a bird has to chirp! It appears often that a bird is a chirping or singing machine. The book publishers didn't know I composed music. They got left.

My faculties at authorship and composership were exercised by my WILL power. I didn't have to lift a finger or write a note as the result of my *inward* impulse. It was far easier to sit still, read, go to church, attend social gatherings and frivol.

I've had novels published and I don't receive royalties from them. What about book publishers? I made up my mind to compose music and so I want to work at it. It wasn't easy. Same with writing.

I don't like *anything* anti-American.

You know Gatti had "Nevin" money. He said once that I could get "Nevin" money from him so I went to work and got some. (Ed. Note—Well, well, well!)

I had sent the second or third book (in manuscript) of my compositions to a Long Branch friend, by mail, for her to play them over and find out how pretty they were. She was to return them. She was related to Mr. Gatti I heard later. She did not return the manuscripts. I didn't see them again. They were published. I got no money. I went after them—I wrote and saw them about it and received a small sum. *I wonder who took the manuscripts?* Oh, that awful Asbury Park family of six or more children I used to know called "Osbornes", "MacDowell", "Paderewski", "Rachmaninoff", etc.!!!

Absolutely no inventors at all in that family. I knew them when I was a child. I didn't like them. I played my "MacDowell" pieces—"Woodland Sketches" before a large audience here one September before they were published, and before "MacDowell" called and took out his pistol here in my home. His talk was ugly! "Rachmaninoff" pointed a pistol at me here also, so did "Paderewski" and others.

What are you advertising "Grainger" for? I composed all the pieces under his name! About 1900 or later the man who took that name called here and showed me a photograph of himself and a large horn which was as large as himself. He told me then that he couldn't play a note on the piano, but that he was going to get famous by means of his horn and a photograph. Maybe I dared him to do so, etc.

You see, I played *my* Grainger compositions for recordings, not he, and I went to collect for them.

Also about 1910 a newspaper notice stated he had died. I wonder. At any rate as he was older than I, he couldn't be such a great pianist because he couldn't play in 1900.

Now, Vassar College knew in 1893 who composed Grieg. Mr. Damrosch said he wouldn't believe me. He insisted in announcing stuff about Grieg and Norway before piano playing of "Grieg." I was in N. Y. in the Institute playing the pieces, myself. I played where it seems in the recording broadcasted of Damrosch programs that he is playing. I was in the conservatory and to my great surprise had to wait while he delivered his speeches about "Grieg and Norway." I gave him the deuce later. He insulted me grossly so I fled. He was here, before then and heard me and saw me compose a part of the "Pastoral

symphony" of "Beethoven" on the piano. It was fully harmonized, with additional music for certain instruments. I played it later for Damrosch so he could get a recording of it for the orchestra, also I played the Largo of the N. W. Symphony and the rest of the symphony too, for him. I played with all the big orchestras or for them to give them my interpretations of my pieces. Everybody who knows me knows I did "Wagner," etc. Surely I did not mean for you to publish what you do, nor the fake biographies of all the composers. It's really terrible.

Yours,

C. M. C.

After all, our only comment is—where did Rachmaninoff get that gun?

Still it must be pleasant to listen to a Grieg sonata, to the "Pastoral," to "Tristan und Isolde" and realize what masterpieces you have created.

DOES YOUR FLESH CREEP?

OVER in England some inquisitive graybeards at Middlesex Hospital have been experimenting and publishing their findings in a booklet entitled: "The Effect of Music on the Human Blood Pressure." It all reminds us of the band contest in a Scotch city. There were ructions over the award and the Mayor, in presenting the prize, finally announced:

"I am no judge of music; but when the flesh creeps you know you are enjoying yourself, and that was my sensation this afternoon." Harvey Grace, writing from London in the Herald Tribune, reports some of the doing at Middlesex Hospital.

We read that "changes in melody were potent means of changing the blood pressure. Changes of melody such as occur in Beethoven's 'Moonlight' sonata caused rises of blood pressure of subjects in this [musically educated] group, and these rises were largest when the melody was played softly."

"Some curious points were noted. For example, it was found that a rise of blood pressure was invariable when a melody familiar to and appreciated by the subject was rendered fortissimo instead of pianissimo, as marked. This indicates, say the investigators, that melody is more potent than volume—a decision on which, I fancy, musicians might have something to say. Again, differences in pitch showed marked effects. A transition from a very low note to a high one and vice versa led to a corresponding rise and fall of blood pressure. But a high note held on for a long time did not cause a rise of blood pressure, nor did a sustained low note produce a fall. The more musical listeners

showed without exception a rise of blood pressure when listening to vocal music.

"During a few bars of piano introduction the pressure fell, but the fall was checked and a rise began when the singing commenced. It is not surprising to find that the solo flute appears to have had a similar effect. Chamber music of good quality produced the most response, while, curiously enough, dance music gave very little variation.

"On the whole, the general effect of music on the blood pressure in this group of musical folk was to cause a fall of blood pressure. A minority showed a higher pressure at the end than at the beginning. The subjects were all of an emotional type and easily excited by music. One of these listeners must have been ready for a nursing home, apparently, for we are told that he "became pallid, developed muscular twitchings and showed signs of intense emotional excitement when listening to the second part of the overture to "Oberon." It is worth noticing that the determining factor in all the cases was appreciation. Music to which the subjects were indifferent resulted always in a slow, gradual fall without variation. Among the less musical group was one who failed to be interested in any kind of music except jazz. The pamphlet suggests that his pleasure in hearing jazz was probably non-musical. A fox-trot well known to him caused a large and sudden fall of pressure, which, we are told, was 'augmented by the predominance of the saxophone part.' After the experiments he described his keen enjoyment of the music by the expression: 'I could hardly keep still, and wanted to dance.'

"All these experiments were conducted via the gramophone. When the wireless was used it was found that the effects on the pressure was mainly due to an interest in the wireless reception itself. On musical subjects it was found that gramophone music had more effect than wireless music."

MISS FARRAR DISPLEASED—DOESN'T LIKE NEW ROLE OF BUTTERFLY—A. D. 1906

New York, Dec., 1906—

Geraldine Farrar, the American soprano who has joined the Metropolitan Opera House forces, is studying Henry W. Savage's English production of Mme. Butterfly. She has been selected to create the title role of Puccini's opera at the Metropolitan Opera House next month and is said not to be pleased with the part.

It is hinted that she will try to persuade Mr. Conried not to produce "Madame Butterfly" at the Metropolitan.





*"You Little Imp!—Just Wait Until I Finish "Ave Maria"—
"I'll Attend to You"*



EAVESDROPPINGS

SOME OF THE FORTNIGHT'S INTERESTING
REMARKS OF OUR CONTEMPORARIES



ONCE a very important question was propounded to me. It was put to me somewhat as a lawyer might make a hypothetical question in court.

"You are a great believer in the power of music as an agency for good. If your theory is correct, is it not logical that those who live in an atmosphere of music all the time, to-wit, the musicians, should be the greatest examples of saintliness and splendid humanity among all examples of civilization and yet you admit that such is not the case. Why?"

This is the answer:

Musicians are merely instruments. They are played upon exactly the same as if they were violins, pianos, cellos. They become sensitized and trained. They are so much a part of music itself, that in many cases, I am sorry to say, they are not always affected by the beauty they send forth. Some of them are as little touched by the beautiful notes they are giving to others as the bootblack who shines your shoes is by the lustre of his handiwork. The doctor does not react to the music he prescribes for others.

However, this is not to say that there are not musicians who also hear what they are doing, and, by hearing, I mean inwardly as well as through the physical ear. They, too, like their sensitive admirers, seep up the music, allow it to filter through their beings, and are moved emotionally and intellectually. Such beings among musicians are the most friendly and generous of souls. They move on the earthy avenues, with the healing and helping hand of a prophet and saint. Such a musician was Franz Liszt, to whose home all other musicians came as to a temple. In our own day, there were Maude Powell, Fritz Kreisler, Frank vander Stucken, David Bispham and many others.—Charles D. Isaacson in *The Morning Telegraph* (N. Y.)

THE art of Aubrey Beardsley may well be admired for its superb technique; but the nasty feeling which pervades it is developed, not for our condemnation, but that we may admire the completed art-work. Beardsley's art, therefore, became contemptible.

The art of Stravinsky is contemptible both in its technique and its purpose. In his more elaborate works the man's indifference to any attempt at fine craftsmanship is obscured by reason of the glowing colours of the orchestral palette—colours not provided by himself but by the real creators of the orchestra from Haydn to Strauss, and by those seldom-mentioned but all-important men, the makers of musical instruments—the makers, not the men whose shop-names are generally associated with the instruments. Their interest is almost entirely a commercial interest in these days.

Stravinsky, in his least pretentious work,

shows that he is entirely unable to formulate a musical idea of his own. As a member of a savage orchestra he might perhaps be allowed to play a recurrent rhythm upon a drum—as the only evidence of real form in his work is that kind of primitive repetition which birds and babies also do very well.—Rutland Boughton in *The Musical Times* (London).

Mlle. ALICE BLUM, of Paris, has dissected the body of the French language and then put it together again. This little operation proved that it is basically much simpler than English, since it has only sixteen fundamental sounds, while we have 117, and that certain definite rules control their formation.

The Frenchman, when he speaks, uses not only his hands, but also his face. His lips are in perpetual motion, now smiling, now whistling and again settling into an oval of dismay. The facial gymnastics are recorded not so much as temperament as an effort to speak his own language correctly. Americans, on the other hand, when they attempt to employ the French idiom, do so with frozen faces, and consequently they speak without any of the expressiveness of the Parisian.

Mlle. Blum, after considerable observation, can say with certainty that a smiling expression produces a given sound, and that a dropped jaw creates another. The nasals, which every Anglo-Saxon fears and fights shy of, when brought out into the open and scrutinized, become quite simple.

One of the stumbling blocks that confront the Anglo-Saxon in learning French is the similarity between the two languages. There are 4,000 words which are the same and some 12,000 which can be easily guessed. Alexandre Dumas once said that English was French incorrectly pronounced. Mlle. Blum points out that the secret of overcoming the difficulty lies in giving back to the word its original pronunciation. It can be easily accomplished when the rule on which spoken French is based is known: every syllable begins with a consonant. We have made Par-is of Pa-ris. Mlle Blum says that if one adds to the correct production of the sounds the beat and tempo of French mastery of the language will be won.—*The New York Times*.

SILENCE is the medium of the movie, as it is the medium of the clown. In the movie it is a paramount virtue, and an art can transcend its material lineaments only by the play of its virtues, or better, by virtue of its inherent characteristics. This does not mean that there will not ultimately evolve a legitimate, authentic, and distinctive cinema-form in which sound will be a part. But the pres-

ent cinema in its exploitable potentialities—despite the contradictory practices of its eminent exploiters—is intrinsically valid through silence.—Harry Alan Potamkin in *The Musical Quarterly*.

I HAD recently the disconcerting experience of listening to a film which was unaccompanied by music. The effect was bare and cold, and although I was able to appreciate the manner in which the producer had achieved his effects, and the architectural construction of his film, my attitude was objective. I was no more than a spectator, moved to interest and admiration, but not to sympathetic emotion. When the film was finished I had the operator repeat a portion which showed the gradual dawning of a new day over a swelling sea. Simultaneously, I played upon a gramophone the first few bars of the third movement of Brahms' first symphony—an effect of distant horns growing louder and more confident against the quiet rise and fall of drums and plucked strings. The scene was immediately enhanced. One felt as well as saw the birth of the new day, and the feeling was accompanied by that mysterious tingling of the spine which attends all moments of great beauty. It occurred to me then that perhaps the highest purpose of the film is to translate music into visual beauty. Of one thing, however, I was certain: that music is the essential link between the artificial representation of the screen and the living spectator.—Stuart Fletcher in *The Sackbut* (London).

♦♦ MUSIC which is not based on jazz or spirituals cannot be called American music," Mr. Heifetz remarked. "Composers should make an effort to develop these themes. It may take many years before anything really great is produced, but that is invariably the case. It took Russia hundreds of years to develop her music which was evolved from the native folk songs.—*Paris Herald*.

FOREIGN MUSIC NOTES

The Fontainebleau School of Music opened its ninth annual Summer session in the palace June 25, with a total enrolment of about 150 American students, of whom 133 were enrolled by the New York office. As usual, fully half the students are pianists, but there is also a goodly admixture of organists, vocalists, violinists, 'cellists, harpists and theorists. The season will close Sept. 25.

* * *

Donizetti's "Daughter of the Regiment" is to be presented at the Trianon Lyrique Theatre of Paris with a new second act composed for the occasion by Paul Fauche.

NINETY MINUTES

A PROGRAM AT RANDOM

By Thomas Compton

OUT of the Middle West comes an enquiry. We are asked to suggest a series of gramophone programmes—"like 'The Turn of The Dial' page for the Radio fans." This is all very well but there are a hundred and one arguments against doing such a thing. When the radio owner decides to take a quiet evening at home he can refer to the papers and, having mapped out a tentative programme, sit back and start on it. There are options for each hour and if he finds himself out of tune with his first choice he does not have to dash out to buy a new disc—only to find the stores are closed. A fixed gramophone programme suffers from the disadvantage of having to fit in with the limitations of an average collection.

"Couldn't you recommend a typical Philadelphia Orchestra Concert?" We could, but to what end? Being in the habit of regarding Philadelphia Orchestra Concerts in the light of dress rehearsals for recordings, the compilation of such lists can be done with far less trouble by the ones who want them. By going over a set of concert programmes together with the required record catalogues it can easily be found whether or not it is possible to have a private performance of a particular recital. Another point is that by using the music box to this end its purpose, and essential virtue as of the lares, is defeated. Perhaps "S. H." thought this out whilst penning his request for his P. S. reads: "Or can you suggest an hour's music, from all over."

Just for that we are putting the stamp on his self-addressed envelope to our own purposes and giving an account of what happened during a recent evening.

Having put out the cat and slipped into the bathrobe and slippers to match the front door bell rang. It was the Perennial Nuisance with an evening on his hands. Unequal to hearing the old, old story over again we took refuge in the machine and managed to have as pleasant an hour and a half as we would have achieved had the visitor stayed away.

For No. 1 Mr. Lengenus, on the clarinet, played the Allegretto of Guilhaud's First Concertino. This is one side of a "Celesta" Record recently put out, and, if it may be regarded as a promise, augurs well for this company. A Clarinet recording is almost a novelty but with a Lengenus behind the instrument it need not remain a curiosity for long.

The next number was, as most of those which followed, a long jump from its predecessor. It came from the Columbia Album, imported some time

ago and of which there will shortly be an American pressing, of "Traviata." Two sides from the opening of the first act run from the curtain to the end of the Drinking Song and are without doubt the best bits of chorus recording that have come our way. The principals are Mercedes Capsir and Lionello Cecil and the support comes from the Scala. Incidentally, the first side is the best effort we have seen towards the "long playing record" of which we have heard but seen so little lately.

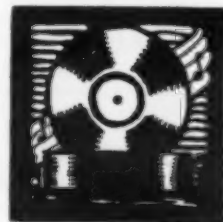
This sparkling business was followed by two very old friends, mention of which is never out of place. They came from the Roycroft Album of the English Singers and what they happened to be does not in the least matter. Open this set at any place and you will find as much pleasure as records can give. An advantage attaching to this collection is that the discs can be purchased separately, apart from the album, which is not so with many of the sets being released now.

The next number was the Third Movement (Pizzicato Ostinato) on two sides by Stokowski and the Philadelphia Orchestra. Why this should have come up here is hard to say, but it did and is, as anyone who has heard the record can vouch, first rate in rendition and recording. One would not expect pizzicato passages to be preserved as well as this.

Those knowing our vices should have no difficulty in suggesting the way the cat jumped next. Three sides of "The Good Friday Spell" from Columbia's Bayreuth Album are still standing up after doing service long beyond expectation. Wolff and Kipnis sing these lines beautifully though in the third record, where Gurnemanz makes one of his characteristic monologues, the latter seems to forget that the orchestra is a most important factor. These discs, like those made by the English Singers, seem ever new and the remainder of the album is full of interest.

For the finale, we dug into Album II of the H. M. V. imported "Gotterdammerung," and starting from the point at which Siegfried tells the huntsmen of Mime and his own childhood took the first scene of the third act through to the end of the Funeral March. In these Laubenthal does the best singing he has thus far recorded. His Narrative is excellently done with due regard to the accompaniment, and his dying apostrophy to Bruennhilde is, if anything, better. For the Funeral March it was necessary to stray out of the album to Coates' rendition of about two years ago. For

(Continued on page 36)



PICKING WINNERS IN THE AIR

RADIO IMPRESARIOS—AND TRYING TO
FIND OUT WHAT THE PUBLIC LIKES

By David Sandow

THE radio impresario, unlike his colleagues who toil for visible audiences, has scant ways of knowing whether or not his productions are "going over." Lacking such barometrical aids as box office receipts, S. R. O. signs or empty aisles, he is compelled to spend his days and nights in fretful uncertainty. There may be times when deep within his own consciousness he feels that tonight's program was not at all bad, but so far no comforting yard stick has been devised to assure him that the customers felt so too. Of the millions who delightedly listened to it all, or (heaven forbid) of the legion who frowned and sought other wave channels, he can but speculate with a heavy heart. To him is denied the all enlightening cheers and hisses.

It is true that the broadcasters have not been laggard in their efforts to read the listening public's pulse. As has been noted in these columns before, many are the schemes and intrigues hatched to inveigle addicts into voicing (of rather, writing) their opinions. But such judgments, at best, must be weighed with the proverbial grain of salt. It is so easy to write, "Your program tonight was swell! I'd appreciate the road map of New Jersey."

In the light of all this, there is something of commiseration as well as public service in the radio popularity contests which various newspapers indulge in every so often. Furnishing as they do enlightenment to the layman as to the measure of affection (or disfavor) with which the various features are regarded, they also lend guidance of a sort to the groping impresario whose path through the forest should be made easier thereby. Such a poll has just been concluded by the Washington (D.C.) Post and this department is indebted to Robert D. Heinl, of that paper and a brother scribe of things radial, for the results, the high spots of which are hereby set down.

RANKING first in the radio hearts of the Washington countrymen, (and I see no reason why the Washingtonian heart should not be regarded as representative of the nation's) we find the Eveready Hour. Nestling next in their affections are the A & P Gypsies, with the General Motors Family Parties, the United States Marine Band and the Seiberling Singers enjoying esteem in the order named. That local pride entered the balloting is indicated by the fact that the other service bands, that of the Navy and Army are next in line followed closely by Walter Damrosch's

General Electric Orchestra, in tenth place and the Atwater Kent Hour, in eleventh.

Of the rest of the field, which embraced all microphone laborers ranging from political speechifiers to grand opera troupes, space permits but the recording of the main musical features. These received final rankings as follows: The National Broadcasting and Concert Bureau Musicales, No. 21; The Slumber Hour, 24; The National Grand Opera Company, 38; The Pacific Little Symphony, 41; The United Choral Singers, 65; The Roxy Symphony Hour, 66 and The Curtis Institute of Music recitals, 71.

The election of the Eveready Hour is not surprising. Combining musical and dramatical elements with the utmost skill and showmanship this feature invariably can be relied upon for an excellent hour's entertainment. Incidentally, the Eveready Hour is broadcasting's senior commercial feature. We'll pass by the second choice hastily, tarrying but to remark that every field has its dark horse. This brings us to the third place where for the first time we find what may be broadly termed a "musical feature." But the elation is dampened somewhat when it is recalled that the General Motors Parties fluctuate in character between the "classical" and "popular" and we dread to learn just how much influence the latter had upon the balloters. In fact, very little reason to cheer is offered lovers of music anywhere in the tabulation. True, it is gratifying to find the Damrosch and Atwater Kent series not without a considerable number of adherents, but here the bonfires must be quenched and the torch parades dismissed. Bluntly, and to put it mildly, the better music "hours" did not fare so well. And one of the finest and most praiseworthy barely registered at all. To find the Roxy Symphony Hour way down in 66th place were indeed to fill the cup to overflowing.

Music, good music, to all appearances, is not the most eagerly sought by loudspeakers. Of course your dyed in the wool music lover is in the minority among radio devotees, even as in other fields. And perhaps few of the clan turned up at the polls. At any rate, we prefer to harbor this illusion . . . the truth is sad, sad indeed.

SCRAPING together enough for the first installment for the radio set is but one worry of the Britisher who would a radio addict become. Before his set can emit the first squawk he must heed the following which we culled from the "Radio Times, the Journal of the British Broadcasting Corporation;":

"No wireless receiving apparatus, crystal or valve, may be installed or worked without a Post Office License. Such licenses may be obtained at any Post Office at which Money Order business is transacted, price 10s. Neglect to obtain a license is likely to lead to prosecution."

Incidentally, the B.B.C., being but a government bureau comes in for its full share of harangues from dissatisfied listeners, as we note from complaints printed in the above mentioned journal. The B.B.C. however, was not without its defenders and the chastisement which one patriot, one V. Beyman, laid on grumbling heads could so easily be applicable to chronic faultfinders here that his tirade, in part, is reprinted here:

"The fact of the matter is that 'broadcasters' are getting blasé. The B.B.C. performs the apparently impossible with large, varied, and colorful programmes, when up pops 'Music Lover, Fifth Form School-boy,' and a horde of other members of their peculiar tribe with a sort of Greek chorus and running commentary of opinions. 'What is this Stravinsky?' they ask. 'I can't do my homework and listen to jazz,' says another. 'More talks,' says a third. They all say what they want, the only trouble being that they all want something different. What is the B.B.C. to do? The plain fact is that you must give the B.B.C. fair play. If they put on Stravinsky, it is because a large number of listeners want it. If they put on jazz, it is for the same reason. If the people who complain so bitterly would just try and map out programmes for only one station for three weeks so as to please, not only themselves, but other people as well, they would be amazed at the difficulty of programme building. The listener has several stations to listen to and if he doesn't like any of these, he can shut off his set and console himself with the facts that:

- a. He's got a set at all to shut off.
- b. His taste must be good if it differs from everybody else's.
- c. His own voice, laying down the law, sounds better than the announcer's!
- d. If he was at Savoy Hill he'd show them!"



MME. MARIA KURENKO

*The Eminent Russian Soprano Whose Radio Triumphs During
the Past Season Have Added Laurels to Her Concert Activities*

THE TURN OF THE DIAL

10.15 p. m. Victor Herbert's "Princess Pat." National Light Opera Company. NBC System.

MONDAY, July 15.

8.30 p. m. White House Concert. Mendelssohn, Grieg, Debussy, Ponce, Borodin, Strauss. NBC System.

8 p. m. Operatic Concert. Orchestra and soloists. CBS.

9.30 p. m. The General Motors Hour. NBC System.

9.30 p. m. U. S. Navy Band. CBS.

11 p. m. Gilbert and Sullivan's "Princess Ida." The National Light Opera Company. NBC System.

TUESDAY, July 16.

8 p. m. Symphonic program, direction Cesare Sodero. Genia Fonarova, soprano, soloist. Numbers by Glinka, Rimsky-Korsakoff, Crane, Glazunow. NBC System.

8 p. m. Sergei Kotlarsky, violinist and Mathilde Harding, pianist in joint recital. CBS.

8.30 p. m. The New York Philharmonic Symphony Orchestra. Brahms Fourth Symphony, and works by Powell, Albeniz and others. WOR.

10 p. m. Fada Symphonic Hour. David Mendoza, conductor. CBS.

11 p. m. The Slumber Hour. Light classical program. NBC System.

WEDNESDAY, July 17.

7.30 p. m. La Touraine Concert. "Modern" program. NBC System.

8.30 p. m. The Stromberg-Carlson Hour. Mozart, Schubert, Wagner, Delibes, Confrey. NBC System.

9 p. m. United Symphony Orchestra and George Rymer, tenor. Mozart, Bizet, Herbert, Kreisler. CBS.

10 p. m. Kolster Radio Hour. Dvorak, Beethoven, Debussy and others. CBS.

THURSDAY, July 18.

7.30 p. m. The Coward Comfort Hour. Light classical program. NBC System.

8 p. m. Vincent Lopez and his orchestra. CBS.

8.30 p. m. The U. S. Marine Band.

9 p. m. The Seiberling Singers. NBC System.

9.30 p. m. Buffalo Civic Symphony Orchestra. CBS.

10.30 p. m. Voice of Columbia program. Orchestra and soloists. CBS.

FRIDAY, July 19.

4 p. m. Pacific Little Symphony. Light Classical program. NBC System.

8.30 p. m. The Rollickers and orchestra. CBS.

10 p. m. Light opera program. CBS.

10.30 p. m. "In a Russian Village" Musical program by Russian ensemble. CBS.

11 p. m. Russian program in the Slumber Hour. NBC System.

SATURDAY, July 20.

8.45 p. m. The Goldman Band. NBC System.

9 p. m. The General Electric Hour, Nathaniel Shilkret, conductor. Soloists. "Request" program. NBC System.

9 p. m. The Detroit Symphony Orchestra. Summer out-door concerts. NBC System.

SUNDAY, July 21.

1 p. m. The National Concert Artists Hour. Classical program by mixed quartet and orchestra. NBC System.

2 p. m. The Roxy Symphony Orchestra. NBC System.

3 p. m. The Symphony Hour. The overture to Weber's "Oberon," Sibelius' "Finlandia," the andante from Schubert's "Unfinished Symphony" and excerpts from Bizet's L'Arlesienne Suite. CBS.

4 p. m. The Cathedral Hour. CBS.

4.30 p. m. The Maestro's Hour. Orchestra and soloists. NBC System.

8.30 p. m. The New York Philharmonic Symphony orchestra from the Lewisohn Stadium. Willem van Hoogstraten, conductor. WOR.

9.15 p. m. The Atwater Kent Hour. NBC System.

9.45 p. m. "At the Baldwin." Pianist and male quartet. NBC System.

10.30 p. m. "Around the Samovar." Russian artists in a Russian program. CBS.

MONDAY, July 22.

8 p. m. Operatic concert. Excerpts from "Manon," "Italians in Algeria," "Faust" and "The Bartered Bride." CBS.

8.30 p. m. White House Concert. Orchestral program. RBC System.

9.30 p. m. The General Motors Hour. Symphony Orchestra and soloists. NBC System.

9.30 p. m. The U. S. Navy Band. CBS.

11 p. m. The National Light Opera Company. Gilbert and Sullivan operetta. NBC System.

TUESDAY, July 23.

8 p. m. Symphony orchestra and soprano soloist. NBC System.

8.30 p. m. Concert by the New York Philharmonic Symphony Orchestra. WOR.

10 p. m. Fada Symphonic Hour. CBS.

WEDNESDAY, July 24.

7.30 p. m. The La Touraine concert. Orchestral program. NBC System.

8.30 p. m. The Stromberg Carlson orchestra in semi-classical concert. NBC System.

9 p. m. The United Symphony Orchestra and tenor soloist. CBS.

10 p. m. Kolster Radio Hour. Bernhard Levitow and orchestra in classical program. CBS.

THURSDAY, July 25.

8.30 p. m. The U. S. Marine Band. CBS.

9 p. m. The Seiberling Singers. NBC system.

9.30 p. m. Buffalo Civic Symphony Orchestra. Soloists. CBS.

10.30 p. m. The Voice of Columbia Hour. CBS.

FRIDAY, July 26.

4 p. m. The Pacific Little Symphony. NBC System.

10 p. m. Light Opera program. Orchestra and soloists. CBS.

10.30 p. m. Russian artists in "A Russian Village." CBS.

SATURDAY, July 20.

8.45 p. m. The Goldman Band in summer out-door concert. NBC System.

9 p. m. The General Electric Hour. Symphony orchestra in semi-classical program.

9 p. m. The Detroit Symphony Orchestra. NBC System.

SUNDAY, July 28.

For programs on this date refer to Sunday, July 21.

The summer concerts of New York Philharmonic Symphony Orchestra at the Lewisohn Stadium in New York will be broadcast on Tuesdays and Sundays at 8.30 p. m. over WOR.

The Columbia Broadcasting System has completed arrangements whereby a series of six concerts by the Buffalo Civic Symphony Orchestra will be broadcast over its International Network. Starting Thursday, July 18 at 9.30 p. m., the Buffalo orchestra will be heard on successive Thursday evenings at the same hour over this system which will include five Canadian Stations in addition to the Columbia's American network. Prominent soloists will be presented during the course of this series.

COLUMBUS SYMPHONY CLOSES SEASON

The Columbus Symphony Orchestra, Earl Hopkins, conductor, closed its season with a performance of Elijah, sung by the Lutheran Chorus, under Ellis Snyder's direction, and Dorothea Crawford Weimer, soprano, Eloise Waltermire Grove, contralto, Cecil Fanning, baritone, and Aaron Durnell, tenor.

Officials of the newly incorporated orchestra hope in time to get the organization on a professional basis. Harry Allensworth is the new president.

* * *

Mrs. William C. Graham, 388 Fairwood Ave., the fourth president of the Women's Music Club since 1900, is a musician of distinction. She has been for several years state chairman of community music schools in the Ohio Federation, having been instrumental in establishing in Youngstown the first state Community music school to be founded in the United States. She has been one of the board of directors of the Women's Music Club since 1916.

* * *

Recent concerts include a recital in the auditorium of East High School by Alice Kindler, pianist, of Carroll, Ohio, who gave a noteworthy performance of McDowell's Celtic Sonata, and a concert by the Ohio State University Men's Glee Club under Herbert Wall's direction in Memorial Hall. The Club was one of the prize winners in the recent intercollegiate contests in New York City.

AN AUTOMATIC BOX OFFICE WANDERS INTO BOSTON

By Alfred H. Meyer

HERE is nothing new under the sun, quoth the wise one. But we have in recent years found insulin for relief in diabetes; the airplane, talkies, and television are among things not all of which many of us have even now personally experienced. In the field of music, we have had "symphonic jazz," we have organized conductorless orchestras (voiceless singers we have always had with us), we have invented the quarter-tone piano. And department stores are installing mechanical "robots" as salesmen. All of which, for that abstraction, "the man in the street," will qualify as something "new."

Musical managers have not been among the missing in providing, entirely as a part of the mechanics of their daily work, something which can also qualify as being new. If department stores can have their "robots," why not box offices their automatic selling devices! Symphony Hall, in Boston, has this spring been the birthplace of such a new scheme. In that temple of music recent programs have carried the following legend:

You are invited to inspect a new invention in ticket selling which has been installed in the Huntington Avenue lobby. It is a diagram reproducing the floor and balconies of Symphony Hall in miniature. Every seat in the Hall is represented by a slot, in which is placed a slip marked with the seat number and price.

Anyone wishing to buy a subscription ticket for the course of six Sunday concerts next season, inspects the rack at his leisure. (The carded and empty slots show at a glance which seats are still to be had). Having made his choice, he pulls out the desired slips, writes upon them his name and address, and hands them in at the box office. This constitutes a reservation. On October first, he will be notified that payment is due.

A glance at the picture tells more than pages of words. One might add that the visible portions of the slips are printed to look exactly like the stubs of the tickets which will eventually be issued to the purchasers. During the day the Automatic Box Office stands in the center one of the three large double doors at the Huntington Avenue entrance to Symphony Hall. It is mounted on castors and every evening is folded on its hinges and rolled into the corridor. During a concert is given a conspicuous place in the front corridor, where it attracts attention before the concert and during intermissions.

At such times one can find groups of people almost continually inspecting it. The sale of seats seems to be gratifying to date. The whole scheme is of course not primarily an advertising device, but rather the outcome of a desire on the part of the management to provide a way of informing patrons exactly what seats are available, with the least possible effort, and what is even more important, the least possible

chance for misunderstanding. No one knows as well as the man in the box office the plaint of the customer. "He might have given me a better one if he had tried," or, "He didn't seem to understand what I wanted," or worst of all, "He is holding out for his friends." All these perfectly human reactions are obviated by the Automatic Box Office. It is the product of the work of Mr. George E. Judd, assistant manager of the orchestra, working together with the chief of the box office and the chief of the technical staff, Messrs. Stimson and Hanson.

WESTERN ARTISTS TO APPEAR UNDER NATIONAL MUSIC LEAGUE

By Hal Davidson Crain

THROUGH its western representative, Ramona Little of Los Angeles, the National Music League, Inc., has announced the list of western artists, who will appear under the League's management next year. As the result of the recent auditions in San Francisco, the following list has been compiled: Myrtle Aber, mezzo-soprano; Harriet Henderson, dramatic soprano; Blythe Taylor Burns and Florence Ringo, sopranos; Eva Atkinson, contralto; Luther Marchant, baritone; Ivan Edwardes, tenor; James Bever Norris, bass-baritone; Frances Mullen and Elwin Calberg, pianists. Ensemble groups are the Lyric Trio, composed of Mary Tietzworth, Nellie Walker and Cornelia Glover, with Dorothy Robinson, accompanist; and the Classic Ensemble, composed of Violet Cossack, Lysbeth LeFevre and Samuel Albert.

Dr. Artur Rodzinski, newly appointed conductor of the Los Angeles Philharmonic, has arrived with his family and will spend the summer in Santa Monica, commuting to hear the programs in Hollywood Bowl this summer. He has also been occupied with auditions to replace several vacancies in the personnel of the orchestra. Chief among the new faces, will be that of Josef Borissoff, who will be concertmaster succeeding Henry Svedrofsky.

George Leslie Smith, for several years associate manager of the Philharmonic, has been appointed manager, succeeding his wife, Caroline E. Smith, who will continue as William A. Clark's personal representative and secretary and treasurer of the Philharmonic Association.

The Columbia Grand Opera Company, formerly known as the Milano Company, has announced a tour of the Northwest, under Alexander Bevani, in the fall. Bradford Mills is booking the tour. The company, with Alberto Conti as conductor, will present the standard operatic repertoire.

Club presidents and various civic leaders have united to make the Hollywood Bowl season a financial success, and have begun the drive to sell tickets. The season opens under Bernardino Molinari on July 9, with Elly Ney as the first soloist, appearing on July 19.

The Bach Cantata Society, under Hal Davidson Crain, gave its third and last concert on June 17, in the Superet Church,

which makes an ideal setting, lighted by candles. The program included a group of chorales and the cantata, *God's Time Is Best*, in which John Patton, Dinee Neutra and Elmer Bramel, were heard as soloists. Assisting artists were Joseph Jean Gilbert flutist; Allard De Ridder, viola; Mrs. M. Hennion Robinson and Louis Hintza, pianists. Commendable interest has been shown in the work of the Society which is showing steady progress.

Charles Wakefield Cadman, assisted by Flora Myers Engel, soprano; Sol Cohen, violinist, and Robert Alter, 'cellist, appeared in a program for the benefit of the Artland Club on June 17. Mr. Cadman, now fully recovered from his long illness, has signed a six month's contract with the Fox Movie-tone for three musical scores. He has also been heard frequently in recent concerts as far North as Seattle.

Margaret Goetz has been active in her programs of the pictured life of MacDowell. The most recent one, in the public library, drew an overflow audience. She was assisted by Elmer Bramel, tenor; Howard Coombs, pianist; Ruth Howell, soprano, and a vocal trio.

Arthur Alexander, has also succumbs to the lure of the films, and has finished the ballet for *Paris Bound*, scheduled for a New York premiere in the near future.

FOLLOWING PARIS AGAIN

The Philadelphia Grand Opera Company announces that W. Franke Harling's *American Jazz Opera*, "The Light from St. Agnes," will have its first American production during the early part of the forthcoming season. The same cast that appeared in the Paris premiere will be heard in the presentation in Philadelphia, and Mr. Harling will conduct.

SYLVIA LENT appeared recently as soloist at a concert in Washington, D. C., her home town, arranged by the Church Council and the District of Columbia Federation of Music Clubs to celebrate Music Week. The newspaper critic's were generous in their praise.

Harriet Ayer Seymour will hold her second normal course in class piano methods at the Aeolian Hall School of Music from July 1 to 20 on Tuesday, Wednesday and Friday afternoons from 3:30 to 5:30.

Elisabeth Rethberg, soprano of the Metropolitan Opera Company, returned here last Wednesday on the *Leviathan* for a nine weeks' contract with the Ravinia Opera Company at Ravinia, Ill., near Chicago. Her first appearance of the Ravinia season was scheduled for last night in the title role of "Aida."

The following new operas are scheduled for early performance in Germany: Arnold Schönberg's "Von Heute bis Morgen," based on Max Blöndel's novel; Alexander Tcherepnin's "Die Hochzeit der Sobeide," libretto by Hugo von Hofmannsthal; two one-act operas by Bela Balazs entitled "Achtung Aufnahme" and "Katastrophe 1935"; Darius Milhaud's "Christophe Colomb," based on Paul Claudel's novel; and Erwin Dressel's "Marienlegende," with text by Arthur Zweininger.

TALKIES CREATE AUDIENCES FOR ST. LOUIS

Municipal Opera, St. Louis' famous non-profit civic endeavor to provide lighter music and romance and fun for its citizens in its unique Municipal Theatre in the center of its 1700-acre Forest Park throughout the summer evenings, is feeling the effect of "the talkies."

Not in the way Municipal Opera's directors had expected. Least of all in the way the movie magnates had.

The first three weeks of the 1929 cycle of 12 open-air operettas in Forest Park showed a remarkable increase in attendance and in receipts over the same period in any one of Municipal Opera's ten previous seasons.

As compared with last season there were 13,718 more people in the audiences, and there was an increase of \$11,792.50 in the box office for that identical period, covering exactly the same weeks in the summer.

Municipal Opera's directors—a group of 45 civic spirited business, manufacturing and financial executives who give their time to that civic enterprise without any pay—sought to find the reason in an analysis of the box office figures.

They discovered that the number of box seats at \$2, and of reserved seats at \$1.50, and \$1.00 was but slightly increased over the sale of seats in the same classification last season. Those figures scarcely sustained the proportion of Municipal Opera's normal year-to-year growth.

The big increase, both in numbers and in cash receipts, was in the sale of seats at 25 and 50 cents, classifications in Municipal Opera, with its auditorium seating 10,000 has literal thousands.

In those three weeks the sale of 50-cent seats and 25-cent seats was nearly doubled as compared to the weekly average of preceding summers.

That sudden gain in popularity after ten successful years combined with the manifest significance of a certain range indicated a reason lying entirely outside Municipal Opera's productions and repertory, for all that they are admittedly the best this season in the opera's history.

Comedy, because the American public likes its opera best in solemn array, failed to draw the usual throng when *Fra Diavolo* was heard on June 26. Yet in every detail the charming old piece was given a performance worthy Ravinia's highest standards, and those who stayed away missed some memorable fun making and some extremely skillful singing on the part of Florence Macbeth, Mario Chamlee, Ina Bour-skaya, Jose Mojica, Vittorio Trevisan, Virgilio Lazzaria, Giordano Paltrinieri, Louis D'Angelo. Pappi conducted.

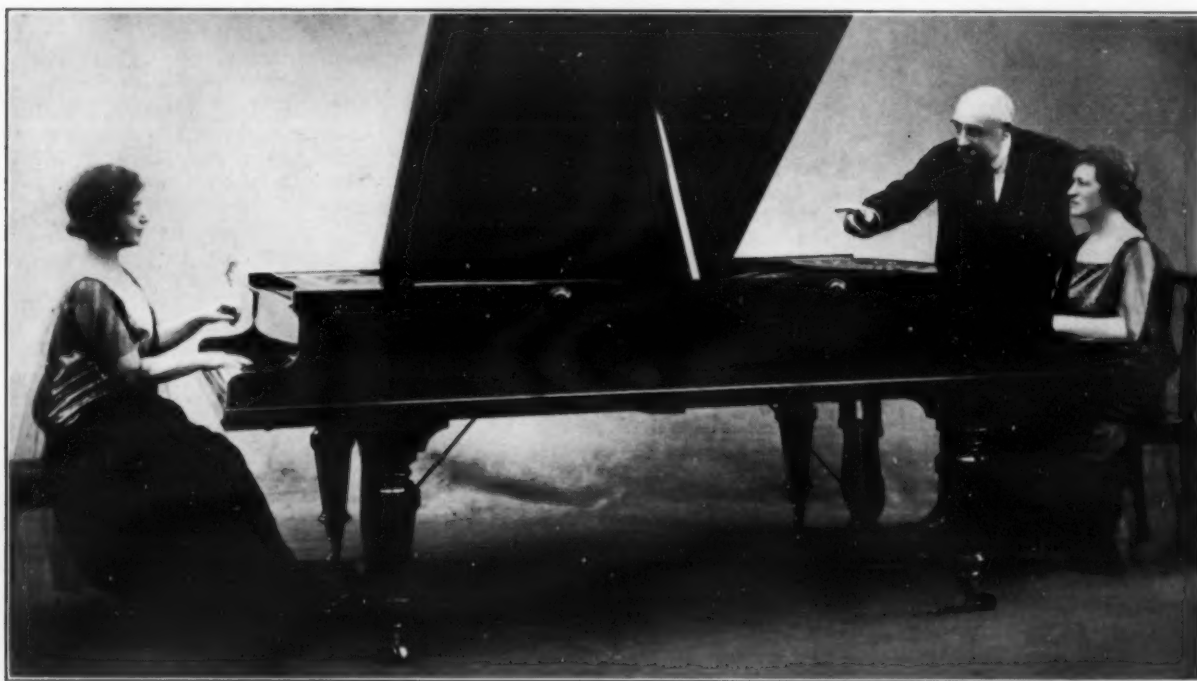
The inevitable *Samson and Delila*, on the following night, gave Martinelli one of his fearlessly met opportunities for heroic song, and Mme. Claussen the chance to sing Saint-Saens' gently seductive contralto melodies. Giuseppe Danise as the High Priest, and D'Angelo as Abimilech have been known to sing better, but the great Ravinia chorus, an astonishing group, came into its own in expected triumph. Messrs. Rothier and Paltriniera were also in the cast, and Has-selmans conducted.

L'Amoe dei Tre Re, beloved at Ravinia, if possible, more than any other place in the world, was given memorable enactment on June 28. Bori, inspired even beyond her usual prowess in the role, was the

Fiora; Lazzari was a tremendously impressive Archibaldo; Johnson a romantic Avito; and Danise at least a capable Manfredo, although one wishes some baritone would once and for all set a standard for this much slighted character. Papi's reading of the matchless score was little less than miraculous, even though the saying so borders on tedious repetition.

With *Aida* and the seasonal debuts of Mme. Rethberg and Mr. Basiola, the first week came to a close on June 29. The occasion was a stirring festival of song with all participants giving of an inspired best. While the Ravinia version of this opera necessarily omits the temple and triumph scenes, it has an advantage in that it permits the artists to sing the glorious Nile scene before they have felt the touch of fatigue, and the audience to hear it before its perceptions have become dulled. Mme. Rethberg was enthusiastically greeted by a great audience that included Vice-President Curtis. Mr. Martinelli was in superlative form; Basiola accomplished some equally fine singing and the highly individualized portrait of Amneris offered by Mme. Bour-skaya was quite the best we have ever witnessed. Papi conducted.

Two symphony concerts were included in the first week's program. An afternoon of American music by Henry Hadley, Felix Borowski, George Chadwick, Deems Taylor and Frederick Stock was played on June 23 under the direction of Eric De Lamarter. As usual the American public manifested an interest in its own art by staying away in extremely large numbers. Alfred Wallenstein, the gifted cellist, soon to depart these shores for a more profitable refuge, was the soloist, winning the usual success by his splendid playing.



THE MISSES SUTRO, EMINENT PIANISTS, NOW RESIDENT IN WASHINGTON, WHO HAVE BEEN ESPECIALLY ACTIVE DURING THE PAST SEASON IN THE CAPITAL'S MUSIC.

OPERA SCHOLARSHIPS FOR CHICAGO

Thirty-four women and ten men have entered the preliminary contest for the Chicago Civic Opera European Scholarships, to be held at the Auditorium Theatre late in September. These preliminaries will be conducted by the Society of American Musicians. The judges will select not more than ten preliminary contestants for a final contest to be held in October, at which time awards will be given to not more than competitors.

The scholarships provide for a year of coaching and training in Italy, covering transportation, living expenses, tickets for La Scala opera, and if satisfactory progress is made, appearances in Italian companies.

Successful contestants, if they show satisfactory progress in their first year abroad, will be given a second year in France and Germany and thereafter auditions with view to engagements with the Chicago Civic Opera Company.

Next year a second contest will be held to fill vacancies occurring after the first year study and to send additional students, equipped for grand opera work abroad.

Every contestant must be prepared with three standard operatic roles. The judges are privileged to call for any part of any of the three roles offered. Students will provide their own accompanists.

The contest is limited to singers who are American born of naturalized American parents, between the ages of 18 and 28 inclusive.

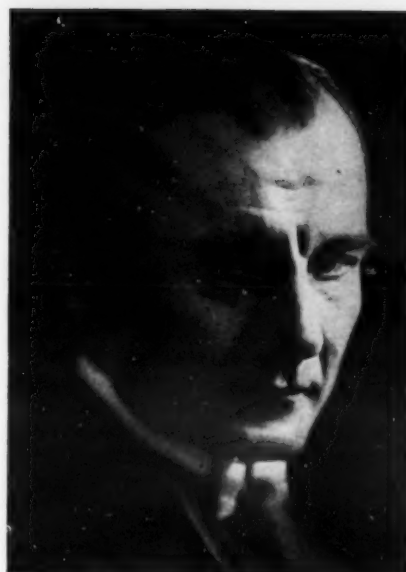
"A HEAVEN-SENT VOICE FOR THE RADIO"

Typical of the many tributes from radio auditors to the artistry of Esther Dale, soprano, is the following letter received June 18 by Station WEA in New York City:

"In these days of jazz and modern music, it seems to me that a word of appreciation should be said for the delightful half-hour of eighteenth century chamber music which began at two-thirty yesterday, and especially for the glorious voice of Esther Dale in the charming songs she sang. Listening in at Caldwell, N. J., it seemed to a group of us that a lovelier voice has never come over the radio. The luscious, rich tones lacked entire yany suggestion of that shrillness which almost inevitably is a concomitant to soprano broadcasting. Miss Dale's voice would seem to be heaven-sent for the radio." (Signed) Alan Williams.

Miss Dale and the Old World Trio of Ancient Instruments are presenting every Sunday afternoon during June and July programs of delightful old music from the WEA studio, under the designation of "Milady's Musicians." The Trio will continue to broadcast during August without the assistance of Miss Dale, who will leave late in July for a vacation at West Point, Maine. She will return to New York in September, and will open her busy concert season with a recital in Town Hall on Oct. 1.

Margaret Shotwell, pianist, has been engaged to play at Salzburg with orchestra on July 29 and at Bad Gastein on July 31. Her first New York recital, scheduled for Wednesday, October, in Town Hall.



ERNST VON DOHNANYI, WHO HAS BEEN GIVING A SERIES OF PIANO RECITALS IN VIENNA.

THE MISSES EVANS RETIRE FROM PEABODY INSTITUTE

Through Otto Ortmann, Director of the Peabody Conservatory of Music, Baltimore, the Board of Trustees announce the retirement, after thirty-five years of service, of May Garrettson Evans and Marion Dorsey Evans as Superintendent and Associate Superintendent, respectively, of the Peabody Preparatory Department. Their request for retirement was acceded to with sincere regret after prolonged consideration, and in deference to the earnest wish of the Misses Evans.

May Evans organized the school in 1894 and has brought it from a small, inconspicuous beginning to its present high stage of development. The work and the new buildings of the department stand as a tribute to her musical intelligence, her ability as organizer and administrator, her indefatigable industry, and her rare sense of fairness and consideration. Throughout the activity of the Preparatory Department she has been ably assisted by Marion Evans, whose judgment and untiring efforts have contributed greatly to the successful administration of the school. Virginia Blackhead, who has been Acting Superintendent for the past season, has been named successor to Miss Evans, and Bertha Bassett will continue as Associate Superintendent. Miss Blackhead, who has received her entire training at the Peabody Conservatory, is exceptionally well qualified for the work, through a high degree of musical talent, long and varied experience in teaching, and a thorough knowledge of the activities of the Preparatory Department. Miss Bassett, too, as a teacher of piano, has for many years been an able member of the Preparatory Department staff.

Fred. R. Huber

Returning to America the coming season, Katharine Goodson, the English pianist, will play for the New York Haarlem Philharmonic on February 20. The first of her New York recitals will be at the Town Hall on Monday evening, January 27.

TEN NEWCOMERS FOR N. Y. PHILHARMONIC

The season 1929-30 will find ten changes in the Philharmonic-Symphony Orchestra, according to Maurice van Praag, personnel manager of the organization. The newcomers to the ranks include three Americans, three Hungarians, three Russians, and an Italian. The Americans are Alfred Wallenstein, coming as first 'cellist, Nathan Prager, second trumpet, who will be the youngest member of the orchestra, and Ben Gaskins, flute and piccolo player. Hungarian born are Imre Pogany, concertmaster of the second violin section, Bela Bardos, viola, and Martin Ormandy, 'cellist. The Russians are Samuel Levine, violin, Theodore Fishberg, viola, Ossip Giskin, 'cello; the Italian, Amedeo Ghignatti, flute. Messrs. Prager, Pogany, Bardos, Ormandy, Levine, Fishberg and Ghignatti will be heard when the orchestra reassembles for the summer season at the Lewisohn Stadium.

These men replace the following ten players of the past season: Nikolai Berezowsky, concertmaster of the second violins who, on the advice of Toscanini and Mengelberg, is coming abroad to study composition; L. Barzin, Jr., first viola, who is leaving to become assistant conductor of the American Orchestral Society; the 'cellist, Leo Schulz, who has been pensioned, and Cornelius van Vliet, who will devote his future to solo work; R. M. Willson, flute, who plans to compose and conduct; Ernest Wagner, flute and piccolo, who has been granted a leave of absence; Sol Sharrow, violin; H. Waller, viola; E. Bolognini, 'cello; and E. Venezia, trumpet. Of this group Messrs. Van Vliet, Bolognini and Waller will remain with the orchestra until the fall.

Alfred Wallenstein, the new first 'cellist, is the last male descendant of the illustrious Wallenstein family which gave so many national heroes to Germany in the Middle Ages, and the great grand nephew of Waldstein von Wallenstein whom Schiller immortalized. Born in Chicago, Alfred Wallenstein received his musical education here and abroad, principally in Leipzig. He toured all of South and Central America and Mexico in concert before joining the Chicago Symphony as principal 'cellist in the fall of 1922.

Nathan Prager will have the distinction of being the youngest member of the orchestra, an honor formerly held by Saul Goodman. Born April 2, 1910, in New York, and educated in this city, the youthful trumpeter's first appearance was with the Newport, Rhode Island, Symphony Orchestra. Last year he was with the Cleveland Orchestra.

SOCIAL GRAND OPERA OFFERS TRYOUTS

The Social Grand Opera Company's interesting offer of giving free vocal instructions to the chorus now forming no doubt will draw many interested aspirants to its classes. Auditions are given daily from 5 to 6 at the studios, 207 West 56th Street.



PERSONALITIES

ACTIVITIES OF ARTISTS FROM OCEAN TO OCEAN



LUCIA CHAGNON'S singing at the Biennial of the National Federation of Music Clubs in Boston was one of the outstanding successes of the week's programs.

Miss Chagnon sang at the Extension Luncheon given by Mrs. E. J. Ottaway, the newly elected National President of the Federation. In addition to a group of French, German and English songs, accompanied by Mrs. Harry L. Goodbread; by request Miss Chagnon sang a group of songs by Virginia composers, including John Powell's "To a Butterfly," and three songs by Mrs. Annabelle Morris Buchanan, State President of Virginia, who played the accompaniments.

ALEXANDER KISSELBURGH, baritone is leaving for California soon, where he has been engaged to sing at the Hollywood Bowl on July 26th and August 16th.

Among other engagements so far arranged for Mr. Kisselburgh is an appearance with the New York Oratorio Society on November 27th in "The Messiah."

THE LONDON STRING QUARTET will be in New York again in November for a series of five consecutive programs, comprising a historical survey of chamber music. These concerts will take place at Town Hall on Nov. 6, 7, 8, 9 and 10. The quartet has also been booked for a series of twelve educational concerts in Boston under the auspices of Mrs. F. S. Coolidge.

GRACE LESLIE, after an interval of several seasons, has been re-engaged by the New York Oratorio Society for a performance of Handel's "Judas Maccabaeus" on November 11, next. Miss Leslie's other fall engagements include Bridgeport, Conn., State College, Pa., Pittsburgh, Pa., and Philadelphia, Pa.

FREDERIC BAER, who sang "Judas Maccabaeus" with the New York Oratorio Society this past season, has been re-engaged for a performance of the same work by the Society on November 11, next. During November he will also appear in Frankfurt, Ky., Scranton, Pa., and Pittsburgh, Pa.

MARGEURITE ROSSIGNOL, soprano, gave a recital at the studio of Mrs. Maley, her teacher, in Carnegie Hall on June 23rd. Including a Schubert group and concluding with Vissi d'Arte Miss Rossignol gave a very satisfactory account of herself.

NATHAN MILSTEIN, young Russian violinist will make his American debut with the Philadelphia Orchestra on October 28th.

SYLVIA LENT, violinist, will start next season with a New York recital at the Town Hall on Friday evening, October 18, thereafter starting on a southern concert

ETHEL FOX has been engaged for a role in Pierne's "The Children's Crusade" to be given at the 70th Annual Worcester, Mass., Festival on October 3. This is the same work in which the artist scored so substantially at the recent Harrisburg, Pa., Mozart Festival under Ward Stephens.

PAUL ALTHOUSE will sing for the New York Harlem Philharmonic at the Hotel Astor on February 20. Prior to this engagement, Althouse will have three other major New York appearances in appearing as soloist with The Society of the Friends of Music in November and January.

FREDERIC BAER sang both the baritone and bass roles in Pierne's "St. Francis of Assisi" at the recent Oberlin, O., Spring Festival. What the Oberlin Review thought of the artist's performance follows:

"Frederic Baer shared honors in the scene of the Stigmata where he gave profound effect to the technically simple but emotionally poignant voice of Christ. Aside from this his most grateful part was that of the Leper, which he interpreted with vividness and insight."

JEAN KNOWLTON, soprano, is opening her summer studio in Camden, Me. During May she filled several engagements including the singing of the solo parts of Pergolesi's "Stabat Mater" and D'Indy's "Sainte Magdalen," Town Hall, May 3rd, and a costume recital at Princeton, N. J., on the 16th.

JEANNETTE VREELAND has been engaged for the 70th Annual Worcester, Mass., Festival on October 2, next. She will sing the "Ode for St. Cecilia's Day." Following, Miss Vreeland will fill engagements in Pennsylvania.

GINA PINNERA sailed June 10 on the SS. "Columbus" for a rest and vacation abroad and a survey of European musical activities. The noted soprano goes directly to Paris, then to Germany and elsewhere before returning to this country during the summer to prepare for the opening of the concert season. The artist's first appearance of the season will be a re-engagement from the past season at the 69th Worcester, Mass., Music Festival on October 4 where she sings "Faust."

NEVADA VAN DER VEER will appear on July 4 at the National Eisteddfod of America at Scranton, Pa. She will sing in Handel's "Judas Maccabaeus."

On July 17 and 18, she will sing in the performances of Beethoven's Ninth Symphony at the Stadium in New York and will then go on to Cincinnati and about the first of August sails for Europe.

ELSA ALSEN recently appeared as soloist with The Singers Club, a well known Cleveland musical organization, and the next day a local newspaper critic said:

"If there be a better Brunnhilde and Isolde, Cleveland never has heard her." Miss Alsen has been engaged by the Philadelphia Civic Opera Company for the role of Brunnhilde in "Siegfried" to be given in the Quaker City on January 9, next. The noted soprano is now on the Pacific Coast continuing her singing activities into the summer in that she will sing at both the Hollywood Bowl and the Seattle Stadium, among other appearances.

GRACE LESLIE, sang both the soprano and contralto roles in Pierne's "St. Francis of Assisi," at the recent Oberlin, O., Spring Music Festival.

Said the Oberlin Review:
"Grace Leslie's voice and style were admirably adapted to this work. With a voice of great beauty, large range, exquisitely poised, she made the lyric scene of Sister Clare a joy from beginning to end. No less effective was the warmer, more dramatic quality of her voice in the part of The Lady Poverty."

KATHERINE GOODSON, English pianist, who returns to this country next January, has been booked for the Studebaker Theatre, Chicago, on Sunday afternoon, January 12. Miss Goodson will fill this engagement after performances in Canada and with the Minneapolis Symphony Orchestra.

HARRINGTON VAN HOESSEN, baritone, has been engaged for a recital in Worcester, Mass. On January 5, next. Van Hoesen's next New York recital will be at the Town Hall again on January 16.

RENE MAISON, the Chicago Civic Opera Company's "big tenor," will, for the first time appear in concerts in this country after he returns from Europe in October. He will be heard in several concerts in Canada and the Middle West, and he will probably be heard over the air. At present Mr. Maison is singing in France, and will then take a well-earned rest before appearing in Germany, the first time in his career. He will be back in America early in October, and is under the exclusive management of Annie Friedberg.

CARL FRIEDBERG, pianist, has just left for Europe to enjoy a summer's rest after a very strenuous season. However, it will not be an entire rest, as Mr. Friedberg will appear at a number of festival concerts during the summer, and will work up some new programs for next season. Mr. Friedberg's bookings so far include dates in New York, November 16th; Boston, November 19th, and Chicago, November 24th.

"WASN'T IT TERRIBLE?"

By Alexander Fried

(Continued from page 12)

if they do think you're stupid? That doesn't make you so. Well, you admit, you don't want even to seem stupid.

FROM experience and observation of the master minds among the Intelligentsia I have induced a method of maintaining one's self respect through a casual discussion of music. Here's how.

In the first place, cultivate enough self-control to permit the other chap to lead off. That may be difficult, but the strain will be worth while. If you happen to agree with the first thing he says, you're ruined. In response to your friend's first remark, therefore, be prepared to be witheringly supercilious. Fold your arms when you talk. A man can't be enthusiastic with his arms folded, and you want to avoid enthusiasm. Say outright, or if you have any gift for being nasty, imply contemptuously that what you've heard is a mess any way you look at it. Compare the performer to something—a windmill, a bedbug, a traffic cop, a horsecar, a teddy-bear, anything.

It won't hurt if you can learn really to despise everything. You'll probably have a better time at concerts ragging them from start to finish than looking through them for something to adore. Take some of our happier professional critics as example. If they admire anything, which usually happens when they're abroad somewhere, you may be certain they are merely investing in one small side of a comparison in which they can dig a toe hold to tear into everything else.

Only for the one hundredth statement in a hundred, or it may be the thousandth in a thousand, if you prefer, may you be enthusiastic. But no half measures; You must be violently, terrifically so.

Study carefully what you are about to say. Learn your man. If he has never been abroad, or if he has been abroad only since the war, or if he has not been abroad since before the war, you have a cinch. If he is younger than you, he is a child in your hands.

If he likes "Tristan" at the Metropolitan, and has never been abroad, tell him the Metropolitan does not hold a candle to the Staatsoper.

If he happens to have been abroad lately, and thinks well of the Staatsoper, inform him the war has knocked German opera to hell.

If he has been on this side since the war, and harks back to the old Staatsoper, assure him the Staatsoper since 1918 is a new revelation of the German genius.

If he's young and like Koussevitzky, tell him about Muck. If he admires Rethberg, rave about Melba. If he speaks adoringly of the Flonzaley Quartet, say it wasn't at its last concerts by far what it used to be.

You may not believe it, but it is most

fun when your friend is your identical age, has been all the places you have been, and has heard everything you've heard. In this case it will often be proper to leap upon your prey before he can say a word.

Then out with it, fast! "Isn't that Philharmonic first piccolo a marvel? What an artist! And how Sibelius handles the instrument in that symphony of his. His mother's father was a piccolo player. I've read, the best in Finland. And there's where they have piccolo tradition! It's their favorite instrument, you know. Surprising this Philharmonic chap isn't a Finn. He's a consummate musician. Just think of him hidden away in the ranks where darn few people have the taste to notice him. But the fellows sitting around him know his abilities. They say he never makes a mistake. Why, he used to conduct the whole orchestra from his part when that fakir Blooevitch was leader of the Philharmonic."

Continue without pause: "And there's hardly a work I'd rather hear him in than this symphony. I've always been fascinated with Sibelius' cleverness in transforming the second bridge passage in the recapitulation of the Allegro. That's where a great piccolist like this fellow can shine. And it's where a sap can ruin the whole business. I was on my seat's end waiting for his four staccato notes there, and when he took them over from the flute in its middle tessitura, I think I jumped. Gosh, what a thrill! It made the concert worth while."

BY NOW it's time for you to make a break back to your seat or out into the night. If the fellow ever succeeds in getting back at you, you're blasted, ruined, and eternally unfit as a concert sophisticate.

CHARLES NAEGELE GOES ABROAD

Among the notable Americans sailing from New York June 19 on the Aquitania was Charles Naegele, pianist, who will spend the summer in Europe, giving part of his time to professional engagements and the remainder to recreation. The first month of his stay abroad will be divided between London and Paris, after which he will go to the French Riviera, where he has taken a month's lease of a small villa located between Juan-les-Pins and Antibes. This particular stretch of the "Azure Coast" was a haunt of Guy de Maupassant, who is one of Mr. Naegele's favorite authors. After enjoying a vacation there, he plans to visit Rome, Milan, Vienna and Berlin before returning to the United States in September. His concert engagements, as now booked, will begin with a tour of Eastern Canada and the North Atlantic States, followed by a series of appearances in the Middle West. His New York recital, the first in three years, will be given in Carnegie Hall on January 7.

DAMROSCH TO CONDUCT PITTSBURGH CONCERT

It has been recently announced that the Pittsburgh Symphony Society, which begins its third complete season next Fall has engaged the veteran and popular conductor, Walter Damrosch, to lead the first concert of the season, in Syria Mosque on Oct. 27. This is quite an achievement and Pittsburghers will be proud to associate the name of Damrosch with their own budding but established orchestra.

Graduation exercises were held at the Pittsburgh Musical Institute. The graduating class included Mary Lou Barron, Marica Comminos, Margaret DeLaney, Doris Eades, Agnes Guckelberg, John W. Kelso, Helen Kwiatkowski and George F. Miller.

Dr. Casper P. Koch gave his last organ recital of the season at Northside Carnegie Hall. Dr. Charles Heinroth, organist of Carnegie Institute, has already left for a trip abroad and guest organists have been presenting his weekly recitals. The first of these was Charles A. H. Pearson.

WM. E. BENSWANGER.

* * *

The third la Forge-Berumen summer school recital was given on Thursday evening, June 27th, by Katherine Philbrick, pianist pupil of Ernesto Berumen. The usual capacity audience attended and accorded Miss Philbrick a well-deserved ovation. The program consisted of the Italian Concerto by Bach-Busoni and two miscellaneous groups. Miss Philbrick has been heard on previous occasions and she has made great strides since last heard. She was obliged to add several encores at the conclusion of the program.

PITTSBURGH OFFERS PRIZE

The Art Society of Pittsburgh, through the generosity of one of its members, offers a Prize to be known as the Leisser Prize, to a musician either born or residing in Allegheny County, Pennsylvania, for a song; that is, an unpublished composition for single voice and accompaniment.

Manuscripts will be received from July 15th to November 1st, 1929 by the chairman of the Judges, Dr. Charles N. Boyd, 131 Bellefield Avenue, Pittsburgh, Pa.

Manuscripts must positively be sent anonymously, insured to full value and accompanied by a sealed envelope enclosing a nom de plume or some other mark of identification and containing the composer's name and address with return postage.

Dr. Charles N. Boyd, Mr. Glendinning Keeble and Ferdinand Fillion will be the judges.

The award will be announced December twentieth, 1929.

All inquiries should be addressed to Miss May Beegle, Manager of the Art Society, 954 Union Trust Building.

CONGRATULATIONS

About seventy-five guests, friends of Rozsi Varady and Joseph Anthony, were present at a wedding reception given in their honor at Hotel Plaza June fourteenth.

Finishing her concert season with appearances at the Harrisburg, Pa., and Newark, N. J., Festivals, Ethel Fox has now been engaged to sing in Handel's "Judas Macabaeus" at the National Eisteddfod of America to be held in Scranton, Pa., during the first week in July.

GOLTERMAN LEASES ST. LOUIS ARENA FOR OPERA

Guy Golterman, lawyer and producer of Grand Opera in the Middle West, announces that he has leased the \$3,000,000 arena, now being built in St. Louis for brief annual seasons of Grand Opera, based on the use of local musicians and chorus featuring internationally famous grand opera stars in their favorite roles.

The contract covers a period of five (5) years and St. Louis will join New York, Chicago, Philadelphia, San Francisco and Los Angeles in having a locally maintained, resident grand opera company.

Mr. Golterman is the founder of the world famed open air theatre in Forest Park, St. Louis where he has from time to time presented festivals of grand opera on a mammoth scale.

During the last twenty years practically all of the visits to St. Louis of the Metropolitan and Chicago Opera companies have been under Mr. Golterman's sponsorship.

For the first transcontinental tour of the Chicago Opera Company in 1912 Mr. Golterman personally organized Committees of Guarantors and managed the Chicago Opera Company's seasons in St. Louis, Kansas City, Dallas, Wichita, St. Joseph, Omaha and Des Moines.

Years ago Mr. Golterman generously supported the Boston National Opera Company in the Middle West. He was the first person in the United States to recognize the possibilities of the San Carlo Company by giving this organization early in its existence a two week's season in St. Louis with distinguished guarantors, with well known guest artists, an augmented chorus, orchestra and ballet of the Chicago Opera and now this untiring pioneer in the field of lyric drama is to give St. Louis its own opera.

The new arena is being built by Colonel B. G. Brinkman, millionaire sportsman of St. Louis, Harold M. Bixby, banker and civic leader, who organized the group that financed Colonel Lindbergh's flight to Paris.

THE BETTER RECORDS

(Continued from page 27)

breadth, feeling and the manner in which he sneaks up on his climaxes this is, to us, far above the Muck staccato and cramped version included in the "Gottterdammerung" set.

Which completed the programme which is not copyright.

The past weeks have brought two interesting Albums from Columbia. Dukas' "Peri" and the Schumann Piano Concerto with Fanny Davies shouldering the solo part are worthy of a place on any shelf. If anyone should think that the existence of the Cortot records on the Concerto automatically rule the new set out and cares to make a test, there is an interesting half hour awaiting him. The Dukas suite, without another with which to compare it, is just another argument in favour of the statement made by an expert a few weeks ago, that the best current recording is being done by the Paris branch of Columbia.

CLEVELAND INSTITUTE'S SUMMER SESSION

The Cleveland Institute of Music opened its annual summer session with the largest enrolment in its history. A record was made the first day with a forty per cent increase over the opening day in 1928.

Students were enrolled from Nebraska to Pennsylvania with the heaviest enrolment from Michigan and Ohio. The subjects which were most popular were the public school music courses, dalcroze eurhythmics, and the daily program building and repertory classes, according to Beryl Rubinstein, dean of the faculty.

Thirty-two courses in the teaching and appreciation of music are offered jointly this year by the Cleveland Institute of Music and the School of Education. Credits may be earned through these courses leading to the degree of bachelor of education conferred by Western Reserve University. The courses cover work from the kindergarten through the high school and are being taken by summer students who want credits toward their degree or credit for teacher's extension work.

The Cleveland Institute of Music summer session offers over fifty subjects including everything from instrument lessons to composition. In addition to the private lessons and regular courses there is given an annual series of ten lecture-recitals illustrating the musical literature for piano, violin, voice and cello. This year these concerts are given by Beryl Rubinstein, Josef Fuchs, Marcel Salzinger and Victor de Gomez.



BERYL RUBINSTEIN

Composer of

MUSICAL FANCIES

Teaching Pieces for Piano Solo
(Grades II and III)

Series I

The Cuckoo .....	.30
Waltz .....	.30
Gavotte .....	.30
Song Without Words .....	.35
Puck .....	.30

Series II

The Shepherd Boy .....	.35
Minuet a la Reine .....	.35
The Procession .....	.35
Siciliano .....	.40
The Little Match Girl .....	.50

also

Thirty-two Piano Studies for Young
Fingers

(American Academic Series, No. 49)

CARL FISCHER, INC.

Cooper Square, New York

BOSTON

CHICAGO

M. E. V. COLOMBATI

Vocal Teacher and Coach

(TEACHER OF JOSEPHINE LUCCHESI)

who, owing to request of many of her pupils, has cancelled her trip abroad, and will teach all summer in her New York studio.

Coaching in Italian, French, Spanish and English Opera and Concert Repertory

Address: Secretary, 226 West 70th St.,
New York

Phone: 1980 Susq.

DR. ARTHUR D.

WOODRUFF

TEACHER OF SINGING

Studio: 819 Carnegie Hall
New York City

Mondays in Philadelphia Tel. Circle 6321

Mme. PILAR-MORIN

SINGING—DRAMA—OPERA

mise-en-scene in

Italian, English and French

Studio of the Theatre

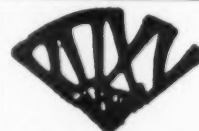
320 Central Park West, N. Y. C.

Tel. Schuyler 4348

ISABEL MOLTER

DRAMATIC SOPRANO

Recital Management ARTHUR JUDSON
Steinway Hall, New York City



50th St. and 7th Ave.

Under Personal
Direction of
S. L. ROTHAFEL
(Roxy)

People of discriminating
taste enjoy Roxy's with the
best in motion pictures,
with sound and divertisse-
ments. Roxy Symphony
Orchestra of 110—Entranc-
ing Ballet—32 Roxyettes.

ESTABLISHED 1857



PEABODY CONSERVATORY

OTTO ORTMAN, Director

BALTIMORE, MD.

The oldest and most noted Conserva-
tory in the country. Circulars mailed

CHATAUQUA PROGRAMS TO FEATURE OPERA

FOR the first time in the history of Chautauqua Institution at Chautauqua, N. Y., opera programs may be presented under favorable conditions. The erection of The Norton Memorial Hall makes this possible, and this season opera performances will be a feature of the summer schedule.

Five operas in English will be presented this summer under the supervision of Albert Stoessel and the direction of Alfredo Valenti. Both Mr. Stoessel and Mr. Valenti, in addition to the direction of the operas, play other roles at Chautauqua; the former, conductor of the symphony orchestra concerts and the latter basso-soloist in three of the operas to be given.

Special scenery equipment, chorus and orchestral accompaniment will be arranged for each of the operas. "Martha" will be presented Friday July 19th and Monday, July 29th; "Hansel and Gretel" on Friday, July 26th and Monday July 29th. "May Queen" and "Suzanne's Secret" will be produced on Friday August 2nd and again on Monday August 5th. The latter opera by Wolf-Ferrari, with text by Goleciani, a comparative newcomer in the operatic world, follows the style of the miniature Italian musical comedies. "Faust" will be performed on Monday August 12th and Monday August 19th.

The soloists who have been engaged to carry the leading roles in the repertoire of opera include: Milo Moloradovitch, the soprano of the Brussels Opera; Brownie Peebles, mezzo soprano of the American Opera Company; Judson House, tenor of the Philadelphia Civic Opera and Alfredo Valenti, basso of the Royal Opera, Covent Garden, London.

Norton Memorial Hall is the gift of Mrs. C. W. Norton of Chicago in memory of her husband and her daughter, Ruth. It was erected at a cost in excess of \$125,000, by Otis Floyd Johnson, Chicago architect, and the plans were prepared under the general supervision of Loreda Taft. The hall has a seating capacity of 1500. The building, which was constructed by the Rust Engineering Co. of Pittsburgh, is of monolithic concrete and has a frontage of approximately 83 feet and a depth of 140 feet. It has been erected near the center of the Chautauqua grounds as possible. With its setting, it occupies the block bounded by Pratt, Root, Wythe and Forest Avenues, the building being surrounded by a large lawn. The lack of a hall with adequate acoustic equipment has long been a handicap to Chautauqua programs, and the gift of Norton Hall, which is the result of an interest of long standing on the part of the Norton Family, answers this great need. The dedication of Norton Memorial Hall will be celebrated from July 15th to 20th, the season's first operatic performance, "Martha," on July 19th being scheduled as part of the opening celebration of the new hall.

Choral and oratorio singing is to constitute another very important part of the musical program at Chautauqua Institu-



WILLEM VAN HOOGSTRAATEN WHO IS CONDUCTING THE STADIUM CONCERTS NEW YORK

tion which opens its season on June 27 and continued through August 25th. A large unit known as the Chautauqua Choir made up of hundreds of students selected from the student body of 3000 which attends the Summer School at Chautauqua will be held in a number of concerts throughout the season. Twice daily they meet for drill and year after year they come back to the chorus so that they comprise a really trained choral unit. Under the direction of Robert Lee Caborn, accompanied by High Porter and Harold Richey, these singers present music at the Sunday morning services and the Sacred Song Services in the evening. They are assisted from time to time by the Junior Choir of 150 girls, a quartet of professional singers, and six soloists from the Juilliard Musical Foundation, which is co-operating with Mr. Stoessel in the musical programs.

Among the more important works planned by Mr. Osborn and his associates in conjunction with the symphony orchestra led by Albert Stoessel will be a dramatized version of Mendelssohn's "Elijah" which will be presented on Saturday evening July 20th, to be followed on Saturday Evening August 15th with Wagner's "The Meistersingers," in concert form, including the overture and the third act. z

Milo Moloradovitch will sing the soprano role in the "Elijah." Well-trained choirs from Jamestown will assist at the oratorio performances.

According to an announcement made by Albert Stoessel, who is in charge of Chautauqua's program of music this summer, Sandor Harmati, Conductor of the Omaha Symphony is to be a guest conductor for several concerts. Mr. Harmati has led with distinction five American orchestras and is well known in Europe as a composer and as conductor of the Padeloup Concerts in France. He was chosen as the American delegate to the famous Frankfort Festival.

METROPOLITAN STARS FOR FRIENDS OF MUSIC

SOLOISTS and stars of the opera and the concert stage will feature the programs of the Friends of Music for the 1930 season. Contracts with twenty-two artists, for a total of seventy-two engagements have been announced by the Society, and these are in addition to the contracts with Artur Bodansky, conductor and musical director; Walter Wohlebe, chorus master; and Paul Eisler, assistant conductor.

That this is perhaps the most important announcement from the sanctum of the Society since the announcement that Bodansky had deserted the Metropolitan to conduct their orchestra, goes without saying. Most of the soloists engaged for next season will appear from three to eight times.

The list of those engaged, with the number of appearances for each, is Margaret Matzenauer, five; Editha Fleischer, five; Elizabeth Rethberg, five; Ethyl Hayden, four; Marion Telva, seven; Dorothea Flexer, three; Louise Lerch, three; Lawrence Tibbett, two; George Meader, eight; Friederich Schorr, four; Fraser Gange, four; Alexander Kipnis, one; Paul Althouse, three; Carl Schlegel, three; Max Bloch, three; Dudley Marwick, four.

Among instrumental soloist Harold Bauer, Benno Moiseiwitsch, Harold Samuel and Kurt Ruhseitz, pianists, will give one performance each, and Lynnwood Farnam, organist, will appear in at least three.

The works in which the singers will take part include: Matzenauer—Gluck's "Orfeo" (twice), Mahler songs, Bach's "Christmas Oratorio," Purcell's "Dido and Aeneas"; Fleischer—"Orfeo" (twice), Haydn's "The Four Seasons" (twice), Bach's "Phoebus and Pan"; Rethberg—Brahms' "Requiem" (twice), Mendelssohn's "Elijah" (twice), Bach cantatas; Tibbett—Brahms' "Requiem" (twice); Meader—"Seasons" (twice), "Christmas Oratorio," Handel's "Alexander's Feast," Bach's "St. John Passion" (twice), "Phoebus and Pan," "Dido and Aeneas"; Schorr—"Elijah" (twice), "St. John Passion" (twice); Hayden—"Christmas Oratorio," "Alexander's Feast," "St. John Passion" (twice); Telva—Bach's "Ein feste Burg," "St. John Passion" (twice), "Phoebus and Pan," "Elijah" (twice), "Dido and Aeneas"; Lerch—"Elijah" (twice), "Alexander's Feast"; Flexer—"Elijah" (twice), "Dido and Aeneas"; Gange—"Seasons," "Christmas Oratorio," "Phoebus and Pan," "Ein feste Burg"; Kipnis—"Seasons"; Schlegel—"St. John Passion" (twice), "Dido and Aeneas"; Marwick—"Elijah" (twice), "Alexander's Feast," "Phoebus and Pan"; Althouse—"Elijah" (twice), "Ein feste Burg"; Bloch—"Elijah" (twice), "Phoebus and Pan."

ARMY BAND TO TOUR

On returning from the Ibero-American Exposition, at Seville, Spain, the U. S. Army Band will tour eighteen states. The itinerary not yet definitely determined upon, will include Pennsylvania, Ohio, Kentucky, Indiana, southern and southwestern states.

A. T. M.

A NEGLECTED CINDERELLA

By H. F. Peyser

(Continued from page 15)

some unfortunate possessed of the evil eye. Rossini was not greatly perturbed. He had had similar experiences with the Romans before. "How stupid the public is!" he exclaimed after the performance; "before the carnival season is over it will have fallen in love with this opera. Before the year is out it will be sung from one end of Italy to the other. In two years it will be the joy of France and the delight of England. Impresarios and prima donnas will fight for it." Every word of the prophecy came true.

Personally I find more charm, more ingenuity and a greater color and variety of invention in this score than in "The Barber." There are the inevitable resemblances between the two works, of course (for that matter Cinderella's final rondo and the closing chorus originally served as a tenor aria "Ah! il pin lieto, il pin felice" in the more familiar opera). There are all the inescapable Rossini clichés including that famous old piece of lyric hokum the "Rossini crescendo." But an examination of the "Cenerentola" score at the piano will not yield very convincing results. It is, indeed, a mistake to imagine that the music of the older variety of Italian operas can be scrutinized to advantage on the keyboard. Wagner, who was once deemed impossible through the pianistic medium, really endures this form of scrutiny much better. But in the theatre the effect is deliciously fresh, zestful and mercurial, rather than thin. There is hardly a number in "La Cenerentola" that for melody, comic buoyance, raillery or characterization cannot hold its own beside "The Barber." There are, for that matter, passages more or less extended which the older opera does not even approach—passages that enhance the glamor of the stage scene, like the brilliant finale, passages of an amazingly poignant expressiveness, like Cenerentola's pathetic "Star sempre far le cenere" (a phrase that might have come out of "Aida"), even a moment or two that anticipates the Weber of "Der Freischütz." And when Arthur Sullivan sat down to compose "The Gondoliers" it was with a very comprehensive knowledge of the ins and outs of this Rossinian "Cinderella." The famous contrapuntal quartet "In a contemplative fashion," from this Anglo-Venetian operetta is merely a clever adaptation (heightened by Sullivan's superior technical craftsmanship) of that astounding sextet "Questo è un nodo avvillupato" which is a kind of deftly embroidered ejaculatory *cantus firmus* of inimitable transparency and sonorities disposed with the shrewdest skill. It is, perhaps, the outstanding page of the whole work.

From the standpoint of execution "La Cenerentola" is a vastly harder nut to crack than "Il Barbiere"—which goes far to account for its disappearance from the modern lyric stage. The role of Cinderella alone (a contralto part, like Rosina in her original estate, and created by the same artist, Geltrude Giorgi-Righetti) calls for a singer with a range extending from G sharp below the staff to B natural above it and possess-



CARL FLESCH, WHOSE RECITALS AND VIOLIN CLASSES IN BERLIN HAVE BEEN UNUSUALLY SUCCESSFUL THIS YEAR.

ing, moreover, a most voluble throat and exceptional virtuosity in ornament. The remaining parts are all "fat" and according to the uses of a golden age of song, they demand finish of legato, breadth and suavity of phrase handling flexibility and ease of florid execution in addition to deftness of patter. A tall order, truly, and one to give the cautious impresario pause! In the Paris production Mme. Supervia, despite the inequalities of a curious voice, came through with flying colors thanks to the unfailing naturalness and charm of her acting, her gentle pathos and the assured poise, spontaneity and ready address of her vocal delivery. What her companions wanted in absolute finish they more than made up in the real Italian stancio and the coherence and unfaltering tempo of their team work, while back of everything was to be felt the disciplining and sensitive force of Mr. Serafin, ruling, inspiring and upholding.

NEW YORK CHAMBER SOCIETY PLAYS AT BOSTON

One of the most important concerts given in Boston for the Biennial convention of the National Federation of Music Clubs was that by the New York Chamber Music Society, Carolyn Beebe, Founder and pianist, on Sunday evening, June 16th in the Statler Ballroom.

In addition to playing Bernard Sekles, "Serenade," the Lefebvre "Quintet" in G minor for flute, oboe, clarinet bassoon and French horn, and the Schumann, Quintet in E flat major for piano and strings, the Society played the Ernest Bloch, Four Episodes, MS.

The latter manuscript won the \$1,000. Carolyn Beebe, New York Chamber Music Society prize (in Chicago at the Biennial in 1927), and included publication given by C. C. Birchard, through the National Federation of Music Clubs, and was awarded by Messrs. Albert Stoessel, Carl Engel, Howard Hanson, Frederick Jacobi and Emerson Whithorne. It created a great deal of interest and this performance, together with the entire program was most enthusiastically received by the large audience which filled the ballroom.

NOTHING BUT THE TRUTH

By Ernest Newman

(Continued from page 10)

accumulate a vast amount of material of which the world even yet knows nothing, including, it is said, many documents from the Minna side that will put a different aspect on some of the stories told by Wagner. As to all this, we can only wait and see; the most we can say at the moment is that, after having discovered so many evidences of Wagner's untruthfulness by a comparison of "Mein Leben" with his own letters and those of others, no amount of further evidence to the same effect will astonish us.

But even that is not the end of this strange matter. Mrs. Burrell was so horrified by the untruths and the generally deplorable tone of "Mein Leben" that she came to the conclusion that Wagner could not have been responsible for it—that it was written by Cosima on the basis of notes supplied by the composer. But this theory will hardly bear investigation in the light of the evidence supplied by Du Moulin Eckart's recent Life of Cosima. Mrs. Burrell said that the language of "Mein Leben" was "not the German of a German." But the style of the book is like that of Wagner, while it is not at all like that of Cosima as shown in the extracts from her diary. Moreover, her letters to King Ludwig tell again and again of how she was writing the book in the evenings from Wagner's dictation. We know, too, that Wagner saw the book through the Press, and that he was fond of reading from it to his friends. The theory that he was largely ignorant of its contents will therefore hardly hold water. But as yet we do not know quite how we stand in this matter. The story that the Wagner family called in and destroyed the edition of 1870 seems to imply that the edition of 1911 has been garbled. If that be so, the sooner the custodians of Mrs. Burrell's copy place that supposed fact beyond dispute the better. But as Mrs. Burrell's indignation came from the realization that "Mein Leben" was a horrible book and a disgrace to the author of it, should that author turn out to have been Richard Wagner after all, Mrs. Burrell's own attitude becomes a subject for critical examination. The upshot of it all is that having gone so far, the present owners of the Burrell material must, in the interests of truth, submit the whole of it to the judgment of the world in general and of Wagner specialists in particular, and that as quickly as possible.

A summer school in the American Institute of Dalcroze Eurhythmics has been opened at Lucerne-in-Maine under the direction of Paul Boepple.

* * *

David Saperton, who has been a member of the piano faculty of the Curtis Institute of Music for five years and executive secretary of the institute for two, has relinquished the latter position. Mr. Saperton will be Josef Hofmann's assistant in the piano department next season and will resume teaching in New York.

Musical America

MACMILLEN TO TEACH AT ITHACA

Francis Macmillen, distinguished American violinist, has just been engaged by the Ithaca Conservatory as Director of the Violin Department of this school. He will conduct Master Classes during the season of 1929-30 in conjunction with his trans-continental tour, and by special arrangement with the Concert Management of Arthur Judson, Inc.

Associated with Mr. Macmillen, as his assistant, will be John William Coad, Australian violinist and artist-teacher. The engagement of both Macmillen and Coad will take effect September 19th when the Ithaca Conservatory and Affiliated Schools opens for the Fall Session.

It was the Ithaca Conservatory management who were responsible for bringing to America, as member of their family, Sevcik and later Cesar Thomson. Last December a contract was closed with Dr. Finley Williamson and the Westminster Choir School, of which he is the head. Beginning in July Dr. Williamson will become Dean of the Ithaca Conservatory and in September the Westminster Choir School will be transferred to Ithaca and will become one of the affiliated schools of this institution. Last year Oscar Ziegler, well known pianist, was engaged as director of the Piano department and Adolph Pick, formerly of the Berne Conservatory, as director of the Violin Department. Mr. Pick has recently tendered his resignation which will take effect at the conclusion of the present summer session. Mr. Ziegler will continue as head of the Piano Department. It is reported that other notable additions are to be made to the faculty of the Ithaca institution before September, with practically the entire present staff remaining also.

Francis Macmillen needs no introduction to music lovers. He has appeared in every city of note in the United States. He is equally famous abroad, and has appeared as soloist with practically every celebrated symphony orchestra in America and Europe.

The combination of Macmillen and his assistant, Mr. Coad, together with Lynn Bogart and others of the present violin faculty of the Ithaca Conservatory is attracting the attention of students of violin throughout the country and already a number of applications for instruction under the direction of the artist has been received by the registrar.

ANTON ROVINSKY COMPOSING

Held in New York this summer by his work with the Old World Trio of Ancient Instruments, which is broadcasting every Sunday afternoon from Station WEF and filling a number of engagements in the neighborhood of the metropolis, Anton Rovinsky, pianist, is composing several new Preludes which he plans to present at his Town Hall recital early in the coming season. His program for that occasion is not yet arranged, but it will, as usual, be of an innovatory character and provide the critics with something to write about besides technique and expression.

June 25, 1929



FRANCIS MacMILLEN

THE WAYSIDE PLAYERS AT SCARSDALE

An all too rare treat for Gilbert & Sullivan lovers was the Wayside Players' production of "The Mikado" at Scarsdale on Wednesday, Thursday and Friday evenings, June 5, 6 and 7. It was all done with a charm and spirit which lifted it far above the usual plodding amateur performance of a Savoy opera. Not since the Ames group asked themselves What's the use? in Boston some time back have the sparkling melodies of the Japanese comedy been heard to better advantage.

The lovely but intricate finale to the first act was sung with a skilled, professional touch. Other numbers uppermost in our mind were the second act madrigal, the entrance of the school girls in the first act, and Katisha's Hearts Do Not Break, this last sung by Patricia Ryan. The settings were tastefully conceived and the chorus work was excellent.

Individually, Thomas Scofield's work as Ko-Ko was a delightful interpretation of the Lord High Executioner. Priscilla Hall as Yum-Yum was audibly and visibly charming, and Hazel Schwarz's Pitti Sing was a constant joy. Why do not the Wayside Players come a little closer to New York and give a whole season of Gilbert and Sullivan?

NEW YORK STADIUM APPEARANCES FOR VREELAND

JEANNETTE VREELAND will sing at the Stadium on July 17 and 18, and July 31 and August 1, on the former dates taking part in Beethoven's Ninth Symphony; on the latter, in the Verdi Requiem. She will sing "The Messiah" with the New York Oratorio Society on December 27, next. A versatile singer with many sides to her art, Vreeland is noted for outstanding performances in oratorio just as she is for concert, recital and orchestral appearances.

CLEVELAND INSTITUTE HAS RECORD SUMMER CLASS

The Cleveland Institute of Music announces the largest summer school enrolment in its history. Pupils from all over the country have registered for the summer courses which are being offered by the Institute and the Cleveland School of education. Many of the courses lead to a Bachelor of Science degree conferred by Western Reserve University and so there is an usually large number of public school music students working for these credits.

Nebraska, Pennsylvania, Michigan, Kentucky and Ohio show up the heaviest in the school enrolment.

"We have at least a forty per cent increase in our summer enrolment this year over last year," said Beryl Rubinstein, dean of the faculty of the School. "The courses which are proving most popular are the teachers courses—by those I mean pedagogy courses and courses in public school music and those giving credit to teachers for extension work—Dalcroze Eurhythmics and the master classes in instrument and voice which stress program building and repertory."

The reason for the popularity of these particular courses is simply that summer is the natural time for the teacher, the advanced student and the young concert artists to specialize, to work for additional credits and to study for the coming season.

In addition to the regular courses and private lessons in all branches of music the Institute offers to summer students a series of ten lecture recitals by leading artists of the piano, voice, violin and cello. Another summer activity at the school which is proving most popular is the orchestra practice. The school has two summer orchestras, a senior and junior orchestra. Josef Fuchs, concert master of the Cleveland symphony and member of the violin department of the school is conductor of the senior orchestra where summer students are receiving excellent orchestral training and experience.

Edward Buck, formerly 'cellist with the Cincinnati orchestra is conductor of the junior orchestra.

ORGAN SCHOOL CELEBRATES THIRTIETH BIRTHDAY

The thirtieth anniversary of the Guilman Organ School, Dr. William C. Carl, director, was held at the Fourth Presbyterian Church, New York City, on June 13, with Amy Ellerman, contralto, as the assisting artist. Incidentally, this was the twenty-eighth commencement of the school.

The graduates were Warren Hale, Janice Simpson, Howland D. Oakes, Elwood R. Menkin and Robert L. Mills.

Mills received the gold medal for his highest marks which is regularly donated by the Hon. Philip Berolzheimer, who also has renewed his offer of four scholarships.

Hugh J. McAnis and Pearl Hang were post graduates. Miss Ellerman sang Bach's "Strike, Thou Hour" and Tchaikovsky's "Pilgrims Song." Certificates were presented to the graduates by the Rev. George Alexander.

CORNISH SCHOOL ANNOUNCES PLACES

The Cornish School, Seattle, Washington, announces the opening of its fifteenth Summer Session on July 17th, to run for six weeks to August 27th. Ellen Van Volkenburg (Mrs. Maurice Browne) returns from a successful season in Europe (where she produced "Journey's End" in Paris) and will conduct the Summer School of the Theatre. This course annually attracts students from all over the country. At the end of the session all the drama students will assist in the production of a play—an invaluable experience under the direction of such a brilliant and well known personality in the theatre world.

Puppetry, a fascinating art which is now a very popular form of entertainment, will be taught by Richard Odlin, former associate of Tony Sarg and Sue Hastings.

Dalcroze Eurythmics, a subject of utmost value to the dancer, musician, actor and painter, will be taught by Louise Soelberg. A course in Color and Design, Illustration, etc., is offered by Irene Cope. Martha Sackett, head of the Children's Music Department, offers a three weeks' course in Normal Methods and Materials of interest to all music teachers.

The Cornish School occupies its own building in a select residential district. The climate of Puget Sound is particularly adapted to serious summer study and the week ends will be devoted to excursions so the visiting students may see the beauties of the surrounding country.

FELIX SALMOND ON THE GOLF LINKS

Felix Salmond, the English 'cellist, writes from Blue Hill, Maine, that the cadenza of a golf ball is absorbing his attention these summer days. While his violoncello rests, he tramps over the links, occupied with the rhythm of strokes and the tempo of his progress around the course. His vacation will last until the end of July. On August 2 he is booked for an appearance at Cornell University, and his engagements thereafter will allow him but little opportunity for recreation. He will play for the first time in Canada on November 14 at the English Folkmusic and Dance Festival in Toronto, and on the following day he will appear as soloist with the Rochester Symphony Orchestra.

U. S. MUSICIANS BLACKLISTED IN FRANCE

According to a report just received in Washington from the United States consulate in Paris American orchestras, bands and individual musicians are being blacklisted in Paris and other large cities in France. The reason given is that French musicians, who are responsible for the move against the Americans, are being shunted into the background, and the Americans favored in every possible way by hotels, theatre and dance-hall orchestras and amusement palaces. The French musicians claim that the popularity of American jazz performed by American musicians is depriving them of a livelihood. Not only is this true, they complain, but salaries paid United States artists average fully 50 per cent higher than those paid native talent.

The Gramophone Shop

*Gathers the World's
Best Recorded Music*



IMPORTED RECORDS

Call or Write for Information Regarding
Over 1000 Compositions of the Masters
(Completely Recorded)

Every Disc Reviewed in Musical America by Thomas Compton

AVAILABLE AT

47 East 47th Street, New York City

W. H. TYLER

J. F. BROGAN

The University School of Music

of the University of Michigan
ANN ARBOR, MICHIGAN

**Summer Session, June 24 to August 2,
1929. Fall Semester beginning September 23.**

Courses in all branches of Music leading to the degrees of Bachelor of Music and Master of Music.

FACULTY OF EMINENT ARTIST TEACHERS
including:

Earl V. Moore—Musical Director.
Theodore Harrison, James Hamilton, and May Strong—Voice.
Albert Lockwood, Guy Maier, Mabel Ross Rhead, and Maud Okkelberg—Pianists.
Samuel P. Lockwood, Anthony J. Whitmire—Violinists.
Hanns Pick—Violoncello.
Palmer Christian—Organ.
Joseph E. Maddy, David Mattern, Juva Higbee—Methods.
Otto Stahl—Theory.
Nicholas Falcone—Band Instruments.

For further information address
CHARLES A. SINK, President

THE NORFLEET TRIO CAMP

FOR GIRLS

at PETERBOROUGH, NEW HAMPSHIRE

July 3rd to August 28th, 1929

Directors: The Norfleet Trio

Helen Norfleet, Piano Catharine Norfleet, Violin

Leeper Norfleet, 'Cello

Board of Advisors:

The Flonzaley Quartet
Mme. Amelita Galli-Curci
Mr. Rudolf Ganz
Prof. Peter Dykema

Mrs. Edgar Stillman Kelly
Miss Julia Williams
Mrs. Maggie W. Barry
Mr. C. M. Tremaine

Ensemble playing, Dalcroze eurythmics, voice, dancing, dramatics, and other arts. Riding, swimming, canoeing, tennis, archery, golf, hand-crafts.

For booklet, address

Secretary, THE NORFLEET TRIO

542 West 112 Street

New York City

THE ELSHUCO-TRIO

of New York

Founded by Willem Willeke

1929-1930

KARL KRAEUTER, Violin

WILLEM WILLEKE, Violoncello

AURELIO GIORNI, Piano

MANAGEMENT: EMMA JEANNETTE BRAZIER

100 West 80th Street, New York City

STEINWAY PIANO

BRUNSWICK RECORDS

GOOSSENS' JUDITH ENJOYS A SUCCESSFUL LONDON PREMIERE

By Mary Ertz Will

EUGENE GOOSSENS' "Judith" was given on June 25th at Convent Garden opera house, London, for the first time anywhere with great success, the composer conducting. It is a one act opera in one scene, the libretto written by Arnold Bennett. The story is the famous biblical one that has attracted so many musicians, writers and painters, this version being possibly a shorter one than most. It impressed the writer with its directness and sincerity.

The music is highly dramatic in character with a motive running through it that perhaps signifies the mission of "Judith"—to save her people—first stated by trumpets before the curtain rises and afterwards in many forms and colors. The orchestral tone painting is good, there is plenty of melodic line and there are moments of lyric beauty. The writer feels that a good deal more could have been made of the story. It could have been amplified into a whole evening's entertainment with an introduction of a counter theme. As it is, the thing rushes headlong to the climax from the first raising of the curtain. A suggestion of such a counter theme is introduced just at the first in the part of Achior, Holofernes' lieutenant, but it is quickly disposed of. Mr. Goossens has treated the story as one continuous whole, in recitative form, and one would have to hear the music more than once to bring any of it away with him.

The singing was excellent. Göta Ljungborg, the Swedish dramatic soprano, created the part with much beauty of voice, an appropriate stage presence for a character that was supposed to be ravishingly beautiful, (it is rumored that Mr. Goossens wrote the opera for her) and competent acting,

though her gestures tended to be rather over-theatrical. The role of "Haggith," her servant, was taken by Gladys Palmer, mezzo-soprano, who sang and acted her part with discrimination and ability. The three male characters might have been acted with more ease and fluency, though the singing was good. Holofernes was taken by Arthur Fear, bass-baritone, "Bagoas" by Walter Widdop, tenor, and "Achior" by Dennis Noble, baritone, all of the singers being members of the Covent Garden Opera Company. The soldiers, attendants, slaves, etc., had no singing part—there was no chorus. The dancing before Holofernes' tent was done by the Russian ballet, who remain in London after the two performances of "Judith" on the 25th and 27th, for a four weeks' engagement at Covent Garden. The dancing added the needed motion and vivacity to what is otherwise largely a sychological study of a man succumbing to the beauty and ravishments of a clever woman—however admittedly a rapid affair!

In spite of its being an old story the music leaves one with a feeling of freshness and youth—not immaturity however, even if the youthful composer had completed it seven years ago and had to wait patiently, like Jacob, for his producer! It has assurance, nobility of style suitable to the theme and intrinsic worth as music, own artistic defeat in the frank employment of a trivial, even flippant, medium. He, among others of his contemporaries, forsakes the subjective for the obvious, and offers a superficial review of the *Zeitgeist* in place of any valid or comprehensive human emotions.

The book itself, by Marcellus Schiffer, is well enough in its place, which is certainly upon a less formal and aristocra-

tic stage. The words are clever, with a certain delicious absurdity, and the eleven scenes are dramatically well composed, progressing with a tempo of farcical sprightliness. The story concerns itself with a newly married pair, Laura and Eduard, who, returning from their honeymoon, apply themselves with energy to the consummation of a speedy divorce. Their first difficulty arises when the clerk in a modern and convenient divorce bureau asks them for their "grounds." An obliging gentleman—the beautiful Hermann, so adored by his corps of twelve stenographers—offers himself in the emergency pursuing a practice in which he has acquired both virtuosity and a satisfactory livelihood for some time.

His first assignment with Laura takes place in a museum, and Eduard, discovering them in each other's arms and quite forgetting the professional aspect of the affair, hurls a large marble statue at them in a spasm of jealousy. For this Herculean feat he is promptly popped into jail. Laura goes to a hotel to live, orders a bath, occupies it, and suddenly, in the midst of her rubbing, finds that other guests (among them the beautiful Hermann) have ordered and propose forthwith to enjoy the same bath. A great deal of confusion and much snappy dialogue, with practically every guest or employee of the hotel invading the tiled confines of this apartment (portrayed on this occasion, we believe, for the first time in so-called grand opera) ensues.

Miss Stückgold's shapely shoulders emerging unadorned from a frothy suds of cotton batting were eminently suggestive, but she sang her aria in this compromising situation with admirable verve and unconcern.

CLEVELAND INSTITUTE ITEMS

After eight years on the violin faculty of The Cleveland Institute of Music, André de Ribapierre is retiring to his native Switzerland. The gap thus created on the staff is to be well filled by Louis Persinger, teacher of Yehudi Menuhin and other talented children, and Herman Rosen, young concert violinist and free lance teacher for several seasons past in Cleveland. The summer violin faculty will include Josef Fuchs, concert master of the Cleveland Orchestra. On June 25th, Josef Fuchs played in recital at the Institute, an entirely happy occasion, to be followed two days later by Beryl Rubinstein in a piano programme.

FERNANDA DORIA GARDENS ON A ROOF

Although pent-house apartments, New York's "skyscraper bungalows," are popularly supposed to be the prerogatives of millionaires, they are sometimes occupied by less wealthy tenants. Fernanda Doria, American mezzo-soprano, is one of the fortunate few, as she is living this summer in a breezy home atop an apartment house in West Fifty-fourth Street, comfortably cool on the most sweltering days. Missing the garden of her California home, Miss Doria finds a substitute in the flower boxes that fringe the roof-terrace, and there she spends an hour or two each day, trowel in hand, tending gaily colored annuals.

STELL ANDERSEN

Pianist

Management, HARRY and ARTHUR CULBERTSON
33 West 42nd Street, New York City
BALDWIN PIANO



VICTOR RECORDS KNABE PIANO

Rosa Bonstelle

METROPOLITAN MUSICAL BUREAU
33 W. 42nd St. New York City

The Cleveland Institute of Music

FALL TERM OPENS SEPTEMBER 18

Opera School Orchestra School Public School Music
Courses lead to Teacher's Certificate and Degrees.
Faculty of nationally known artists includes

LOUIS PERSINGER (Teacher of Yehudi Menuhin)

Send for Catalogue 29m outlining courses, fees and dormitory rates.

MRS. FRANKLYN B. SANDERS, Director
2827 EUCLID AVENUE CLEVELAND, OHIO

RAVINIA OPENS SEASON IN A BURST OF GLORY

By Albert Goldberg

SO much has been written in praise and report of Ravinia, that it is difficult to speak of this unique institution without indulging in tiresome repetition of superlatives. Yet the conscientious reporter must take the risk of becoming monotonous if he is to do justice to the proceedings that take place nightly in the far famed "opera house in the woods."

To merely enter the place, with its immaculate lawns, its lovely flower beds and towering trees, is an experience. To hear opera in the acoustically perfect pavilion, sung by the company of great artists selected by the munificent Louis Eckstein is a joy the edge of which rarely dulls even for the nightly attendant.

Puccini's *Manon Lescaut* was chosen for the opening performance on June 22. Usually disregarded by impresarios in search of a sure fire opening bill, the sagacity of the super-sagacious Eckstein was again attested in a production of remarkable brilliance. The occasion marked the return of the idolized Lucrezia Bori after a year's absence, in a role well suited to her dazzling talents. Obviously happy at being again on the stage of so many early triumphs, the little singer seemed refreshed in both voice and spirits. Certainly she has rarely sung with such ease or with such captivating abandon. Giovanni Martinelli, another prime favorite at Ravinia, sang *Des Grieux*, and he, too, as subsequent performances proved, was in condition to top all previous vocal records. The third star of the event was Gennaro Papi, of whom so many rhapsodies have been penned, but whose feats with the baton never fail to excite wonder. Others in an extremely well balanced performance were Desire Defrere (who is also responsible for the uniformly adroit stage management at Ravinia), Louis D'Angelo, Giordano Paltrinieri, Jose Mojica, Paolo Ananian, Ina Bourskaya, and Carlo Coscia.

The second night brought back Marouf, so successful in its first Ravinia performances last season. The delightful comedy, mellowed and perfected in a number of details, proved again to be one of the most alluring addition to the repertoire in many a year. Mario Chamlee, with confidence won through European successes in the role, achieved a splendid characterization in the title role. Yvonne Gall was the Princess Saamcheddine, a part difficult to imagine in other hands, so thoroughly has this charming Parisienne made it her own. Well nigh perfect were the lesser roles sung by Julia Claussen, Leon Rothier, Vittorio Trevisan, George Cehanovsky, Jose Mojica and others of this fine organization. Louis Hasselmans offered a fluent and discerning reading of the colorful score, beautifully played by the Chicago Symphony Orchestra.

Louise, which was the offering of June 25, is particularly well suited to the intimate Ravinia presentation. The title role was given an interesting and vocally bril-

liant interpretation by Mme. Gall, who shared honors with Rothier as the father, a characterization not as dramatically detailed as some we have encountered, but which gave the fine basso opportunity for some singing of the most touching beauty. Edward Johnson, cast as Julien, was a virile and attractive figure, and seemed, like others in the company, to have undergone a pronounced vocal rejuvenation. The orchestra, under Hasselmans, was an unending delight.

"AIDA" WITH CAMELS AND EVERYTHING

Camels, elephants and what have you will substitute for baseball players at the New York Polo Grounds on Saturday evening, July 27th, when F. Eodice and Alfredo Salmaggi present an Egyptianized version of the opera "Aida."

More than that, there will be more than 1,000 persons in the pageant, including an orchestra of 150, a chorus of 250 having its nucleus from the chorus of the Metropolitan, a stage band of 36, a corps de ballet of two score and a dozen Egyptian trumpeters. The stage, which is to be 150 by 100 feet will be reinforced to support the parade of animals which is to create the illusion of ancient Egypt. This all from the colorful pen of M. Salmaggi himself.

And to go on: Messrs. Eodice and Salmaggi propose to have the Polo Grounds opera take rank with that staged at the foot of the pyramids, in Egypt, some years ago, by Impresario Bracale, which was witnessed by some 100,000 persons. Seats at the base-ball park will be provided for more than 20,000, both in the grand stand and on the infield in front of the orchestra, and every patron is promised a clear and unobstructed view of the performance throughout.

Several of the foremost artists of the cast are now enroute from Italy, and the production will be directed by Mr. Cesare Sodero. New scenery is being constructed and painted and a staff of expert opera electricians will be employed in order to develop the many-fold beauties of the pageant under the open sky. Popular prices will prevail.

A series of Wednesday evening recitals will be a feature of Edwin Hughes's summer class, to be held here from July 1 to August 10. Alton Jones, John Crouch, Anca Seidlova, Jenia Sholkova, Marvin Green, Lois Spencer and Marion Engle will take part in the recital series, which will close with a two-piano recital by Mr. and Mrs. Hughes.

A violin collection consisting of more than 200 instruments by Stradivarius, Guarneri, Guadagnini and da Salo, is to be sold at auction in Budapest.

N. Y. PHILHARMONIC TO TOUR EUROPE

REPORTS that the Philharmonic-Symphony Orchestra would make a European tour after the close of the season of 1929-'30 were confirmed yesterday by an announcement from Clarence H. Mackay, chairman of the board of directors of the Philharmonic-Symphony Society of New York, stating that arrangements had been virtually completed for such a tour in April, May and June, 1930.

The New York orchestra is to visit the principal cities of Europe, and all the concerts of the tour will be conducted by Arturo Toscanini. A member of the Philharmonic-Symphony staff said last night that the orchestra would sail within a few days after the close of the coming season, which ends Sunday, April 20.

This will be the second European tour to be made by a New York major orchestra. The New York Symphony Orchestra, under the direction of Walter Damrosch, visited Europe in May and June, 1920, playing in France, Italy, Belgium, Holland and England, with two American musicians, Albert Spalding and John Powell, as soloists. The expenses of that tour were met by Harry Harkness Flager, who now is president of the Philharmonic-Symphony Society.

The Boston Symphony Orchestra, under Serge Koussevitzky, also is expected to play in Europe next spring. Plans for a European tour by the Philadelphia Orchestra under Leopold Stokowski were considered a few years ago, but not carried out.

Tours by European orchestras in this country have been not quite so rare as European tours by American orchestras. Arthur Nikisch conducted the London Symphony on an American tour in 1912. The Paris Conservatoire Orchestra visited the United States under Andre Messager's leadership in the fall of 1918, and Mr. Toscanini made his first American appearances since his Metropolitan days at the head of the Scala Orchestra of Milan in 1920-'21.

The dates for the Philharmonic-Symphony's European concerts have not yet been announced, but the local closing date of April 20 would make it hardly possible to give the first concert before the end of the month.

Latest reports from abroad concerning Mr. Toscanini's engagement for the 1930 Bayreuth festival state that he will conduct "Tristan und Isolde" and "Tannhäuser" in this Wagnerian series next July, which would imply that the Philharmonic-Symphony tour could not extend much beyond the middle of June in order to allow him sufficient time for his Bayreuth rehearsals.

Helen Teschner Tas, violinist, will become a member of the faculty of the Master Institute of United Arts with the beginning of the fall term, announces Mrs. Sina Lichtmann, director of the institute.

Perry Averill

BARITONE

TEACHER OF SINGING

Studio: 215 West 91st Street, New York
Telephone: Schuyler 1346

Helen Allen Hunt

CONTRALTO

TEACHER OF SINGING

543 Boylston Street Boston, Mass.

Harry Reginald Spier

TEACHER OF SINGING

117 West 86th Street Phone: Schuyler 0572
Residence Phone: Raymond 3086

Harriot Eudora Barrows

TEACHER OF SINGING

37 Commonwealth Ave., BOSTON

Mrs. J. Harrison-Irvine

Coach—Accompaniste

Voice—Piano

1013 Carnegie Hall, New York Circle 1350

Charles Gilbert Spross

PIANIST and COMPOSER

Address: Poughkeepsie, N. Y.
Telephone: 584 Poughkeepsie

Arthur Baecht

VIOLINIST

CONCERTS RECITALS INSTRUCTION

Metropolitan Opera House Studios
Studio 45 Tel. Penn. 2634
1425 Broadway, New York City

Isidore LuckstoneTEACHER
OF SINGING

240 West 72nd Street - - New York
Telephone: Trafalgar 4119

Frederick Schlieder

Mus. M., F.A.G.O.

Science and Art Blended in Creative Ex-
pression—Author of "Lyric Composi-
tion Through Improvisation"

The Olcott, 27 West 72 St., New York, N. Y.

Susan S. BoiceTEACHER OF THE
ART OF SINGING

Steinway Hall, Studio 717, New York
Residence Telephone: Plaza 7938

Mrs. John Dennis Mehan

VOICE EXPERT—COACH—REPERTOIRE

Studio: 70 Carnegie Hall, New York City
All Appointments by Telephone—Circle 1472
Season 1928-29 opens Sept. 10th.

Charles Tamme

TEACHER OF SINGING

Studio: 2231 Broadway, New York
Telephone: Trafalgar 3614

William S. BradyTEACHER
OF SINGING

Studio: 137 West 86th Street, New York
Telephone: Schuyler 3580

David H. Miller

TENOR

TEACHER OF SINGING

1707 Sansom Street
PHILADELPHIA
Phone: Rittenhouse 9113

Theo. Van Yorx

TENOR

TEACHES ALL SUMMER

Special attention to the speaking and sing-
ing voice in its relation to the Moving Pic-
ture art.

Studios: 4 West 40th Street, New York
Tel. Pennsylvania 4792 (or Sus. 4500)

BUCCINI

SCHOOL OF LANGUAGES

Est. 1909

5 Columbus Circle, New York

Courses of 25, 50 and 100 conversational class
lessons in Italian, French, Spanish and German
starting semi-monthly. Enroll now.

EXCELLENT DICTION TO SINGERS BY
Miss Buccini and her native French, Spanish, Ger-
man, Russian assistants.

Homer Mowe

VOICE TRAINING

166 West 72nd Street, New York
Telephone: Endicott 2165

Claude Warford

TEACHER OF SINGING

19 Boulevard Montmorency
Paris, France

Until September 15th

Ernest Carter

COMPOSER—CONDUCTOR

Address: 115 East 69th Street, New York
Telephone: 8623 Rhinelander

Meyer PosnerCOMPOSER
CONDUCTOR

Teacher of
HARMONY, COUNTERPOINT, etc.
Address: 1976 Lexington Avenue, New York
Telephone: Harlem 0391

Walter S. Young

TEACHER OF SINGING

19 Blvd. Montmorency, Paris
Until September 15.

V. ColombatiVOICE PLACEMENT
COACHING

Teacher of Josephine Lucchese
Studio: 226 West 70th Street, New York
Phone: Susquehanna 1980

Wallingford Riegger, Mus. Doc.

COMPOSER—TEACHER

Harmony—Counterpoint—Composition
Summer Courses

Studio: 223 W. 13th St., New York
Tel. Watkins 9363

**Hotel
Great Northern**

118 W. 57th St. New York City
The Leading Hotel on "Music Row"
Rooms with bath \$3.50 to \$5.00
(for two) \$4.50 to \$6.00
Suites \$6.00 to \$9.00

John Warren Erb

CONDUCTOR—COACH—ACCOMPANIST

Studio: 171 West 71st Street, New York
Telephone: Trafalgar 3110

Carl M. RoederTEACHER
OF PIANO

Technique, Interpretation, Normal Training
Studios: 603-604 Carnegie Hall, New York
Phone: Circle 1350
Residence Phone: Wadsworth 0641

LUCIE WESTEN

SOPRANO

(formerly of) CHICAGO CIVIC OPERA
Address c/o Musical America
333 No. Michigan Ave., Chicago

Vincent V. Hubbard

Teacher of Singing

Successor to Arthur J. Hubbard (Retired)
First assistant Dr. George L. Dwyer—
246 Huntington Avenue, Boston, Mass.

Stuart Ross

PIANIST

ARTIST ACCOMPANIST—COACH

588 West End Ave. New York City
Phone: Schuyler 1468

Albert Rappaport will spend his sum-
mer in California.

* * *

GRACE LESLIE will sing with the
Pittsburgh, Pa., Mendelssohn Choir on
December 27. Recently Miss Leslie sang
the role of Lida in Cesare Sodero's "Ombre
Russe" from WEAF.

AUGUSTA COTTLOW
Steinway Piano Duo-Art Records

Internationally Renowned
PIANIST
Studios: Steinway Hall—709, and
385 Fort Washington Ave., New York
Phone: Wadsworth 2906

WILLEM DURIEUX
Excl. Mgt. Annie Friedberg 'Cellist Fisk Bldg., New York

HILDA BURKE DRAMATIC SOPRANO
CHICAGO CIVIC OPERA COMPANY
Concert Management: ARTHUR JUDSON, 1601 Steinway Hall, New York

VERA CURTIS DRAMATIC SOPRANO
OPERA, ORATORIO, "OPERA TALKS"
Exclusive Management, Betty Tillotson 1776 Broadway, N. Y. C.

MME. CLEMENTINE ROMUALDO
DE VERE SAPIO VOCAL STUDIOS
Voice Development, Style, Repertoire
100 RIVERSIDE DR., NEW YORK
Telephone: Endicott 8000

HARRIET FOSTER
CONTRALTO VOICE BUILDER AND COACH
Studio: 251 W. 71st Street, New York. Phone, Trafalgar 6756

EMILIO ROXAS Vocal Coach to MARTINELLI, and
Teacher of DELLA SAMOILOFF of
Chicago Civic Opera.
Studio: 703 STEINWAY HALL, N. Y. Phone: Circle 5161



MASTER INSTITUTE OF UNITED ARTS
MUSIC PAINTING SCULPTURE ARCHITECTURE
OPERA CLASS BALLET DRAMA LECTURES
313 WEST 105TH STREET Phone: Academy 3860 NEW YORK CITY

MAESTRO ARTURO VITA
805-804 Carnegie Hall, N. Y. C.—VOICE CULTURE & OPERA COACH—Tel. Circle 1350

MARIE SUNDELIUS SOPRANO
Metropolitan Opera Company
Management: Haensel & Jones
Steinway Hall, New York

LAWRENCE CONSERVATORY OF MUSIC
A DEPARTMENT OF LAWRENCE COLLEGE
Carl J. Waterman, Dean Appleton, Wisconsin

LUCREZIA BORI Direction:
Maud Winthrop Gibbon
129 West 48th St., New York City
Baldwin Piano Victor Records Phone: Bryant 8400

JOSEPHINE FORSYTH Personal Representative:
MRS. LAMAR RIGGS
HOTEL LAURELTON
In Unique Programs of POETRY and SONG 147 West 55th St., New York City

P
I
A
N
O

YON World Famous Organist and Composer
For All Public Appearances
Master Classes and Private Lessons
Address: E. HAYNER, 853 Carnegie Hall, New York City

IN THE GOOD OLD DAYS—1906

Frank La Forge, who is again Mme. Gadski's accompanist this season, is a Chicago boy. He studied for several years with Leschetisky and has since made his home in Berlin.

* * *

RACHMANINOFF TO COMPOSE
Sergius Rachmaninoff, director of the Imperial Opera at Moscow, has resigned his position in order to devote himself exclusively to composition. Joseph Suk, the noted Bohemian violinist, the son-in-law of Dvorak, will succeed Rachmaninoff as conductor.

* * *

St. Louis, Dec. 5, 1906.—Mme. Olga Samaroff, the distinguished American pianiste, has been granted a decree by Judge Reynolds of legalizing the change of her name from Loutzky to Samaroff.

* * *

FROM THE CHESTNUT TREE
January, 1899.—Recently Mrs. Schumann-Heink and the two other Rhine maidens in "Rheingold," were rehearsing on the stage at the Opera House. In the swimming scene Manager Grau introduced a sort of Ferris wheel arrangement, to which each maiden, including Mme. Schumann-Heink, is attached. As the wheel turns around the Rhine maidens strike out and the effect of swimming is given admirably. All three women were in their street clothes. Just as Mrs. Schumann-Heink had reached the top of her wheel on its fifth revolution the wheel came to a dead stop. The maidens, oblivious of their lingerie, wagged their legs frantically. Suddenly from above came the excited contralto tones of the only Schumann-Heink.

"Mein Gott! Mein Gott! Let me down. This is a nice position for the mother of eight children."

* * *

KARL MUCK'S NEW YORK DEBUT
November 17, 1906—Carnegie Hall was filled in every available space on Thursday of last week at the opening concert of the Boston Symphony's twenty-first season in New York, which served to introduce to the metropolitan public the new conductor, Dr. Karl Muck, late of the Royal Opera in Berlin.

Dr. Muck was given a cordial reception which he acknowledged with simple dignity. He is a tall, slight man with a strong face, betokening the scholar and the polished gentleman, much more youthful in appearance than his forty-six years would lead one to expect. The first favorable impression his modest bearing creates is strengthened by his entire lack of self-consciousness at the conductor's desk. The program consisted of Beethoven's Fifth Symphony, and three Wagner numbers.

* * *

Gabrilowitsch—It is not generally known that Ossip Gabrilowitsch is a clever painter as well as a master of the pianoforte. His portrait of Anton Rubinstein, done a few years ago, attracted much attention from art connoisseurs.

Musical America